

HIT PARADER

SUPER

• DAVE CLARK 5 •
• SONNY & CHER •
• DAVID & JONATHAN •
• KINKS • JAY & THE AMERICANS •

TOP TUNES song lyrics

DID YOU EVER HAVE TO
MAKE UP YOUR MIND
TWINKLE TOES
THE "A" TEAM
BACKSTAGE
MONDAY, MONDAY
SHAPES OF THINGS
NOTHING'S TOO GOOD
FOR MY BABY
REMEMBER THE RAIN
PLEASE DON'T STOP
LOVING ME
DISTANT DRUMS
SHE BLEW A GOOD THING



WONDER AT **ROBIN**
"THE BOY-WONDER"!

SEE THE ZIPPY SITAR!
HEAR THE RAPTUROUS RAGA!
MARVEL AS BYRDS TALK SOUND!
★ **the BYRDS** ★



THRILL TO
THE
LOVIN SPOONFUL
VS
Super Groupie
★



!!Holy zowie!!
Look at these
other gaspers!

TOP TUNES song lyrics

LOVE IS LIKE AN ITCHING
IN MY HEART
YOU'RE THE ONE
MESSAGE TO MICHAEL
LET'S START ALL
OVER AGAIN
LOVE'S MADE A FOOL
OF YOU
LOVE ME WITH ALL
YOUR HEART
I'M COMIN' HOME CINDY
THE SUN AIN'T GONNA
SHINE ANYMORE
YOU'RE READY NOW

TOP TUNES song lyrics

DUM DE DA
HE CRIED
TOGETHER AGAIN
LEANING ON THE
LAMPOST
8 MILES HIGH
SLOOP JOHN B.
TRY TOO HARD
LA, LA, LA • SOMEWHERE
RHAPSODY IN THE RAIN
GLORIA
FRANKIE & JOHNNIE
A SIGN OF THE TIMES



What it's like,
being an
EX-Animal

WHO was DAVE CLARK
hiding in his closet??

???



New HIT PARADER discovery
the M. F. Q.

LOS ANGELES CLUB SCENE



... D.J. Hotline...
MILWAUKEE
VS
CHICAGO



Would YOU
dress like
SONNY and CHER?

?



How DAVID and
JONATHAN met
"Michelle"





Learn To Play GUITAR

The
Chet Atkins
Way!

COMPLETE
CHET ATKINS
COURSE

\$2.98
postpaid

Surprise your friends! Be the hit of the party! Let Chet Atkins himself show you how with easy-to-follow diagrams and notes. Even if you can't tell a guitar pick from a shovel, Chet can have you playing before you know it.

If you have tried to learn guitar and failed, the easy-as-pie system will have you playing mighty sharp in nothing flat. If you are a professional, Chet will reveal to you the "tricks" of his trade that make other guitar players drool.

And you don't have to read a note of music! In this quickest-to-learn-system, Chet takes you by the hand and leads you every step of the way BOTH BY NOTE AND BY SIMPLE DIAGRAMS!

So fill out the coupon and rush it back to us NOW! The complete price is a low, low \$2.98, postage and handling FREE! If you're not thrilled and delighted, your money will be cheerfully refunded.

Clip and Mail Coupon to:

VICTOR SPECIALTIES, Dept. HP-766
CHARLTON BLDG, DERBY, CONN.

Gentlemen:

Enclosed is \$2.98. Kindly rush the CHET ATKINS GUITAR COURSE to me! If not completely satisfied, I may return the course to you for a full refund.

NAME

ADDRESS

CITY

STATEZIP

(No C.O.D., please)

hit Parade...

JULY 1966

EXECUTIVE EDITOR/*Patrick Masulli*

EDITORS/*Jim Delehant*
Don Paulsen

ART DIRECTOR/*Philette Malyszka*

ASSISTANTS/*Pam Marchetto*
Rosemarie Minnix
Lorey Kaye

INDEX OF TOP TUNES



A Sign Of The Times.....56
"A" Team, The.....32

Backstage.....26
Bang Bang.....26

Caroline, No.....56

Did You Ever Have To Make
Up Your Mind.....26
Distant Drums.....32
Dum De Da.....4

Eight Miles High.....48

Follow Me.....50

Frankie & Johnnie.....62

Gloria.....48

Good Lovin'.....56

He Cried.....14

I'm Comin' Home, Cindy.....4

I'm So Lonesome I Could Cry.....14

Kicks.....48

La La La.....26

Leaning On The Lamppost.....48

Let's Start All Over Again.....14

Little Latin Lupe Lu.....4

Love Is Like An Itching In
My Heart.....32

Love Me With All Your Heart.....4

Love's Made A Fool Of You.....14

Message To Michael.....14

Monday, Monday.....26

Nothing's Too Good For My
Baby.....32

Please Don't Stop Loving Me.....59

Remember The Rain.....32

Rhapsody In The Rain.....50

Secret Agent Man.....62

Shapes Of Things.....32

She Blew A Good Thing.....14

Sloop John B.....56

Somewhere.....48

Sun Ain't Gonna Shine
Anymore.....4

Till The End Of The Day.....62

Time.....4

Time Won't Let Me.....48

Together Again.....48

Try Too Hard.....59

Twinkle Toes.....56

Young Love.....48

You're Gonna Need Somebody
On Your Mind.....56

You're My Soul & My
Inspiration.....26

You're Ready Now.....14

You're The One.....4



- 5/THE SCENE/*What Exactly Is A Raga?*
- 6/THE BYRDS/*An American Dream Comes True*
- 8/ALL MUSIC IS FOR THE BYRDS
- 9/INTERVIEW/*The Byrds Talk About Their Sounds*
- 12/ROBIN/*Boy-Wonder Off Screen Too*
- 15/THE MFQ/*An H.P. Discovery*
- 17/DAVE CLARK 5/*What Was Hidden In The Closet?*
- 20/THE LOS ANGELES CLUB SCENE/*A Trip To The Trip*
- 22/ALAN PRICE/*An Ex-Animal Speaks Out*
- 24/JAY & THE AMERICANS/*We're Not Original*
- 27/SCOTT & ROMAN/*Two Stage-Struck Kids On Broadway*
- 30/THE KINKS/*A Healthy Air Of Rebellion*
- 33/DAVE VAN RONK/*Big Daddy Of White Blues Singers*
- 35/LETTER FROM LIVERPOOL/*Piracy On The British Airwaves*
- 36/D.J. HOT LINE/*Your Editors Conduct A National Survey*
- 38/THE LOVIN' SPOONFUL/*Attack Of The Supergroupie*
- 42/BRUCE LANGHORN/*I Hear A Synthesis*
- 43/DAVID & JONATHAN/*How They Met Michelle*
- 44/SONNY & CHER/*How You Can Look Like Sonny & Cher*
- 45/MUSIC SPOTLIGHT/*Newest News*
- 46/GRANNY'S GOSSIP/*Nosey News*
- 47/MY FRIENDS THE BEATLES/*By Johnny, Johnny Wade*
- 49/H.P. HOROSCOPE/*What's In Paul McCartney's Future*
- 51/CAMERA 5/*Lawnmowers In Frivolous Abandon*
- 52/WE READ YOUR MAIL/*All Capitol Letters*
- 57/H.P. CROSSWORD/*105 Across is Cinematic Technique*
- 58/TEMPO/*An Interview With Muddy Waters*
- 64/PLATTER CHATTER/*Records For Your Ears*

PHOTO CREDITS: H.P. Originals; 8-11, 15-16, 20-21. ABC-TV; 12-13. Valerie Wilmer; 22-23, 30-31.

HIT PARADER is published monthly by Charlton Publishing Corp., Division St., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn. under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. Copyright 1966. All rights reserved. Printed in the U.S.A. Price per copy 35¢; annual subscription \$3.50; 24 issues \$6.00. Vol. XXV, No. 25, July, 1966. Authorized for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office 529 Fifth Ave., New York, N.Y. 10017 and accompanied by stamped self-addressed envelope.

ADVERTISING OFFICES and/or REPRESENTATIVES NEW YORK - George T. Franco (Advertising Sales Manager), 529 Fifth Avenue, 10017 (212-TN7-2266); MIDWEST - Rudolph P. Skarba, 333 No. Michigan, Chicago, Illinois 60601 (312-726-8987); WEST COAST - Murray Bothwell, 495 So. Arroyo Pkwy., Pasadena, Calif. 91101 (213-681-9155).

•LOVE ME WITH ALL YOUR HEART

(As recorded by the Bachelors/London)

RIGUAL

Love me with all your heart that's all
I want, Love
Love me with all of your heart or not
at all
Just promise me this that you'll give me
All of your kisses every winter every
summer every fall.

When we are far apart or when you're
near me
Love me with all of your heart as I love
you
Don't give me your love for a moment
for an hour love me always
As you love me from the start with every
beat of your heart.

When we are far apart or when you're
near me
Love me with all of your heart as I love
you
Don't give me your love for a moment
for an hour love me always
As you loved me from the start with every
beat of your heart
With every beat of your heart.

© Copyright 1961 by Peer International
Music. Copyright 1962 by Peer Int.
Music.

•TIME

(As recorded by Pozo Seco Singers/
Columbia)

MICHAEL MERCHANT

Some people run
Some people crawl
Some people don't even move at all
Some roads lead forward
Some roads lead back
Some roads are bathed in light
Some wrapped in fearful black.

Time oh time
Where did you go
Time oh good, good time
Where did you go.

Some people never get
Some never give
Some people never die
And some never live
Some folks treat me mean
Some treat me kind
Most folks just go their way
Don't pay me any mind
(Repeat chorus).

Sometimes I'm satisfied
Sometimes I'm not
Sometimes my face is cold
Sometimes it's hot
At sunset I laugh
At sunrise I cry
And midnight I'm in between and
wondering why
(Repeat chorus).

© Copyright 1965 by Regent Music
Corp. and Edmark Production Co.

•DUM DE DA

(As recorded by Bobby Vinton/Epic)

MERLE KILGORE

MARGIE SINGLETON

You ask me why, why I love her
Whoa, whoa, whoa, whoa
Dum de da de doh
I'll tell you why, why I love her
Whoa, whoa, whoa, whoa
Dum de da de doh
She understands me the way you never
did
She loves me, she loves me
The way you never did
She takes the time to notice I'm around
She builds me up she never lets me down
You want to know if I'll come back to
you
Whoa, whoa, whoa, whoa
Dum de da de doh
After knowing her no other love will do
Whoa, whoa, whoa, whoa
Dum de da de doh.

© Copyright 1963, 1964 & 1966 Al Gallico
Music Corp.

•LITTLE LATIN LUPE LU

(As recorded by Mitch Ryder & The
Detroit Wheels New Voice)

BILL MEDLEY

Talkin' 'bout my baby
Oh Little latin lupe lu
She's a high-strung baby
Ain't no dance she couldn't do
She's my groovy little baby
Oh little latin lupe lu
If you wanna do the duck
Lupe lu can put it down
And a wa-watusi, she's the best from
mues around
She's my groovy little baby
Oh little latin lupe lu.

Little latin lupe lu
Oh shake it, shake it, Lupe
She's my go-go baby
Don't she look groovy
She's my groovy little baby, yeah
Oh little latin lupe lu
Shake it, shake it, shake it lupe.

© Copyright 1962 by Ray Maxwell
Music Publishing Co.

•I'M COMIN' HOME, CINDY

(As recorded by Trini Lopez/Reprise)

TRINI LOPEZ

PHIL ZELLER

The love happy girls are plenty out in
the evening breeze
Sailed on ships from Mandalay to the
China seas
I'm comin' home, Cindy, Cindy
I'm comin' on home, Cindy, Cindy
I'm comin' home, Cindy, Cindy
And then I'll make you mine.

My true love lives in Natchez
And that's a way down south
Got me longing for a kiss from her pretty
mouth
Her hair is piled in ringlets
She has a roving eye
And her voice is heavenly, sweet as apple
pie
I'm comin' home Cindy, Cindy
I'm comin' home Cindy, Cindy
I'm comin' home Cindy, Cindy
I'm gonna make you mine.

So get the Parson ready
I've got that wedding ring
When church bells start to chime every-
body sing
I'm comin' home, Cindy, Cindy
I'm comin' home, Cindy, Cindy
I'm comin' home, Cindy, Cindy
I'm gonna make you mine.

© Copyright 1966 by Tridon Music Inc.

•THE SUN AIN'T GONNA SHINE ANYMORE

(As recorded by the Walker Bros./
Smash)

BOB CREWE

BOB GAUDIO

Loneliness is the coat you wear
A deep shade of blue is always there
The sun ain't gonna shine anymore
The moon ain't gonna rise in the skies
The tears are always clouding your
eyes
When you're without love.

Emptiness is the place you're in
With no more to lose
No more to win
The sun ain't gonna shine anymore
The moon ain't gonna rise in the skies
The tears are always clouding your eyes
When you're without love.

Lonely without you baby
Oh I need you
I can't go on
The sun ain't gonna shine anymore
The moon ain't gonna rise in the skies
The tears are always clouding your eyes
When you're without love.
© Copyright 1965 by Saturday Music,
Inc. & Seasons' Four Music Corp.

•YOU'RE THE ONE

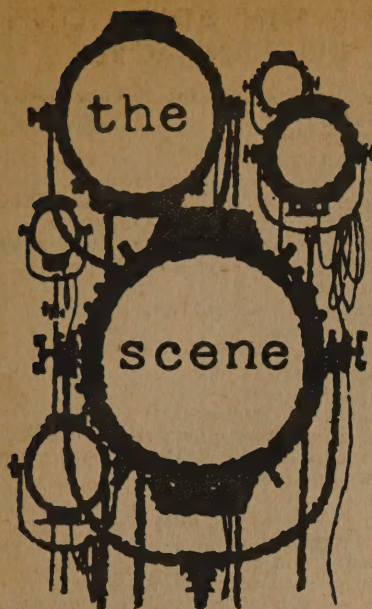
(As recorded by The Marvelettes/
Tamla)

WM. ROBINSON

A closet full of glad rags all tucked away
in a pad that swings
Two sedans and the latest sports car
Plus a lot of money in the bank
But baby just give me you in a love
affair made for two
Don't make no mistake about which one
I would take
You're the one, you're the one, you're
the one, the only one.

An all expense paid tour of the world
To see the sights I've read about
To travel around the world for most any
girl would be a gas beyond a doubt
But if I had to choose between the trip
and you
There would be only one thing that I could
do
I don't have to come out and say my
choice
You can tell by the sound of my voice
You're the one, you're the one, you're
the one, the only one.

Go to parties, and to the dances
And to be the bell of every ball
To have the guys lining up for chances
Maybe to dance with one and all
Oh give me just your romance
You don't even have to know how to
dance
I don't need those other guys
You can tell by the look in my eyes
That you're the one, you're the one, you're
the one, the only one,
You're the one, mmmm
You're the one, mmmmm
You're the one.
© Copyright 1966 by Jobete Music Co.,
Inc.



emotion, they have a complex melodic system.

The Hindu musicians employ a system of ragas, a set series of notes between octaves, not unlike our major and minor modes. But to our two modes, Hindu music has about 500 ragas in practice and many more in theory. Just one of these many ragas is called the "Bhairava." The rules of this particular raga are actually quite specific, as are the rules of the other some odd thousand ragas. This raga is for a tranquil sentiment. The time of morning and the early autumn season. It also has its own special color, animal cry and Indian deity. It has a seven note scale in which two are flatted, the pitch is low and the tempo is medium. To an Indian, it communicates a complex range of feelings and again it is only one of thousands of ragas.

The differences between European and Hindu music are many. Where our scale



Mike Bloomfield, lead guitarist of the Paul Butterfield Blues band, is one of the many young musicians coming into prominence who talks of Indian music as though it was vital to life.

Mike has the deepest respect for the father-to-son tradition of learning ragas and he feels "it is the purest form of music there is." Mike says "It is impossible to play ragas properly unless you are willing to devote your whole life to it." Actually, Mike's concern with ragas is, in his own words "in the drone quality of the music. Like the sound a bee makes: a steady hum. It is the simplest pattern in music and it is a challenge to improvise a free melody around the one basic drone."

More than likely, it is this same technique, rather than the philosophy of ragas, that appeals to the new wave musicians.

In Indian music, there are as many types of performances as there are varieties of music. To most American ears, Indian music is a little "out of tune." Actually, the Hindu musicians never developed a formal scale, so they make no use of harmony. Instead every effort is devoted to creating a perfect melody. To communicate every possible human

divides an octave into 12 notes (7 white keys and 5 black keys on the piano), Hindu music divides an octave into 22 notes. No one Hindu melody employs all these notes but some do at one time or another, plus, the musician raises or lowers the pitch by bending the strings at his own discretion. To our ears it becomes a whine.

This is also why it sounds off to our ears, because we are familiar with exact pitch. Exact pitch, of course, is needed for harmony - the basis of European music. In this respect, we should not judge Indian music by any standards we know.

Hindu music is handed down from father to son and performed entirely from memory. To become a great musician one must devote his whole life to his music and the devotion becomes religious. The subtle variations in pitch (the whine) hold many poetic meanings and grew within a traditional Indian frame-work of several thousand years. Now it has reached a high point in history. It has come to pop-mad America and is being called "Raga-rock." □



Now... LET THE
EVERLY
BROTHERS
TEACH YOU
GUITAR!

World famous singers will teach you their Lightning quick way to play Rock 'n Roll, Country, Western, Gospel and Popular songs in one week.

PLAY THE EVERLY WAY!

No hard exercises, scales or expensive sheet music — just the easy way. DON & PHIL learned to play Guitar by ear. Book contains photos, chords, how to tune, strum, keep time, etc. FREE with each order—large photo of the Everly Brothers with a personal greeting to you! PLUS a book containing words, chords and music to many popular songs. PLUS a chord chart showing you all the chords used in popular music; and as a SPECIAL EXTRA BONUS you will get 2 free Everly Brothers Guitar Picks.

All this for only \$2.98

Send no money! Just rush us your name and address and pay postman \$2.98 plus Postage. Or, send \$3.00 and Don & Phil will pay postage. (Sorry no COD to FPO, APO outside U.S.)

THE EVERLY BROTHERS

Box 141 Dept. 109-H, Queens Village, N.Y.

007 SPY MICROPHONE \$2.98
Now, hear secret conversations up to a block away with this battery operated spy microphone. Easily concealed, it can be planted anywhere. Comes complete with listening receiver. Hurry quantity limited.
GPL Inc. 3205d Kettering Blvd. Dayton 39, Ohio

★ **You Record It - We'll Plug It** ★
National Record Promotion
Covering: Key Cities - Nashville - New York - Hollywood - Etc.
Distribution Arranged - Major Label Contracts
National TV-Radio Coverage - Booking Agents Contracts
Nashville Newspaper Publicity, Etc.
BRITE STAR RECORD PROMOTIONS
Dept. CP - Newbury, Ohio 44065
Call CLEVELAND 216-JO 42211

Ugly Blackheads—Out in Seconds
Keep your complexion free of black heads — look attractive instantly. Scientifically designed vacuum pump gently "lifts" out ugly blackheads safely. No pinching or squeezing. Made in U.S.A. — Beware of Imitations. Try 10 days—if not delighted return for refund. Send \$1.25 Post paid for Vacutex. **BALLCO PRODUCTS CO., Dept. 199, 491 Main St., Westport, Conn. 06881**

HIGH SCHOOL AT HOME IN SPARE TIME

Low monthly payments include standard text books and instruction. Credit for subjects already completed. Progress as rapidly as your time and abilities permit. **DIPLOMA AWARDED**

SEND FOR BOOKLET—TELLS YOU HOW

OUR 69TH YEAR

AMERICAN SCHOOL, Dept. HB81
Drexel at 58th, Chicago 37, Illinois.

Please send **FREE** High School booklet.

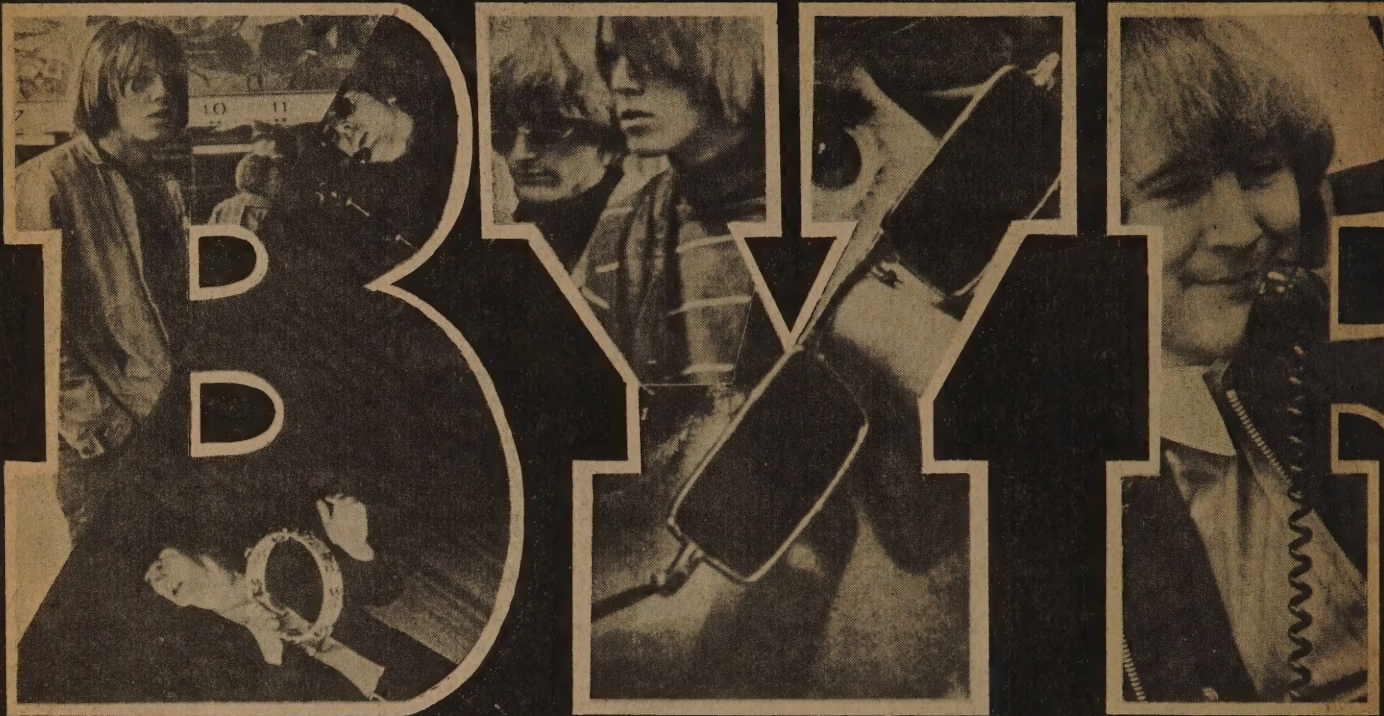
NAME.....

ADDRESS.....

CITY & STATE..... ZIP.....

Accredited Member NATIONAL HOME STUDY COUNCIL

AN AMERICAN DREAM



Don't search for the secret of the Byrds' swift triumph. Just accept that it was time.

Time in the rhythmic cycle of popular music for something new and something good.

And mainly, something American. All American.

It started in Los Angeles, California, in the high summer of 1964 when the Byrds' hopes and ambitions were measured in coffee spoons and length of magnetized tape.

Jim Dickson, a gentle-eyed Californian with a leaking boat on the edge of the Pacific as his only tangible asset, had gathered together five musicians who barely knew each other.

Dickson had for years been an A & R man for folk and jazz people. In his 30's and with a pretty good sense of direction in the labyrinth of Hollywood show business, he believed there was potential in his fivesome.

Dickson and the early nucleus of what was to become the Byrds - Jim McGuinn, David Crosby and Gene Clark - went to see the Beatles' first movie, "A Hard Day's Night." Saw it more than once.

They realized for the first time that something new had happened to popular music. They learned from the movie that the Beatles were fun - that they were intelligent, creative, people who were getting untold pleasure out of rock 'n' roll.

Dickson recalls: "We saw that these were not young punks. But real, vital people, with Lennon the catalyst for the exceptional attitudes and communicable magic of the Beatles.

"We felt that here there was something in popular music in which we could be proud to be involved."

Dickson, newly associated in the management of the Byrds with an old friend named Eddie Tickner, also from Los Angeles and with valuable finance training in the Army Audit Bureau, sat about and pondered on the future. They needed a name for the group and a name they found. McGuinn, obsessed with the belief that all music was related to the sounds and stresses of the age, was convinced that his group's music belonged to jet engines.

He wanted his music to soar, to fly.

Thus, birds, and then Byrds a beautiful, near and tidy name and by the simple means of altering a letter, the new group achieved a unique carrying device. A good name for headlines, something easy to remember.

McGuinn was conspicuously a leader. A man so quiet that one might make the awful mistake of believing he had nothing to say. So much in control of himself and of all situations that in the most anxious, fraught moments the ultimate he will express is: "I trust everything will turn out all right."

He had worked in coffee houses in Greenwich Village as a folk singer and, more formally, as lead guitarist for Bobby Darin and with the Chad Mitchell Trio.

David Crosby had performed as a solo singer-guitarist for five years in folk music clubs all over America. He called himself, as Billy James, Columbia Records' Byrdman, says, "The trouble-maker of the group," because he seeks to provoke so that he can then disarm. He smiles a lot to nobody in particular and at his meanest he crinkles his nose.

Gene Clark, amiable with a pushed-in grin and a lanky eagerness, was formerly a New Christy Minstrel and knows precisely "where it's at."

Chris Hillman, quieter even than McGuinn, has diverse musical interests and now plays bass. But he is an outstanding man with a mandolin. Ask him to play Coltrane solos or Bluegrass - he is happy to oblige with both.

The girls adore Mike Clark - a lengthy, raffish young man with a lengthy raffish string of rock 'n' roll dates behind him. "We love you, Mike," scream the girls with braces on their teeth, and he hugs them all hugely in his long, long arms.

Through the summer, while the leaves were falling, and long after the plastic Christmas trees had been torn from

COMES TRUE FOR THE



the lamp posts of Los Angeles, the Byrds learned and rehearsed. Long, grinding, finger-stretching sessions in the World Pacific Studios in Hollywood, with the keen ears of Dickson listening for an evolution of sound which he felt might bring something new to popular music.

And then...from New York into Los Angeles flew Bob Dylan, a long-time friend of Dickson, who always made a point of calling from the airport to say: "What's happening?"

It was January, and what was happening was that the Byrds were rehearsing a song called "Mr. Tambourine Man" by Dylan. Dylan had recorded a version which had not been released (it later appeared on a Dylan album).

So Jim said to Bob, or Bob said to Jim, "Let's go to the studio and listen to the Byrds playing it." Whichever way it was, Dylan and Dickson arrived at the studio and the Byrds played "Mr. Tambourine Man." A dozen times.

Dylan, who though he makes six million records is often a taciturn man, said: "They do it well."

Thus, with the blessings of the composer who was also, by this time, a rising star in the pop market, the Byrds recorded "Mr. Tambourine Man."

Four months earlier - in September, 1964 - they had signed a recording contract with Columbia Records. And with the dual guidance of Dickson and

and Columbia's talented young A & R man, Terry Melcher - a hard-working lad not content to spend his days surfing and living on the reputation and movie earnings of his mother, one Doris Day - the Byrds' first release was mastered, pressed, and scattered all over America in March, 1965.

Up to this time, little or nothing had been heard of the group as a group beyond the "in" circles around Hollywood's Sunset Strip.

And not until March did the Byrds perform in public together. They made their first public appearance for \$30 a night each at Ciro's, a large and then extremely unfashionable nightclub on the Strip.

What the Byrds did to Ciro's was unbelievable. They made it the place for young Hollywood. But on the first night they had unimaginable mechanical difficulties - amplifier breakdowns, inadequate microphones and poor guitar balance. Collectively they had never faced an audience and they were shy and ill at ease. Not at all as one with each other.

They were there two weeks. "Mr. Tambourine Man" slid gently into the local radio charts in Los Angeles. So far so good. Very often Los Angeles groups achieve freak success in their own neighborhood.

The Byrds returned to Ciro's - on a higher fee - and packed the place. There

were queues up and down Sunset Strip of desperate teenagers clamoring to get in. The dance floor was a wild and wonderful mad house. A hard core of Byrd followers - wayward painters, disinherited sons and heirs, bearded sculptors, coltish, misty-eyed nymphs with hair all over the place - suddenly taught Hollywood to dance again.

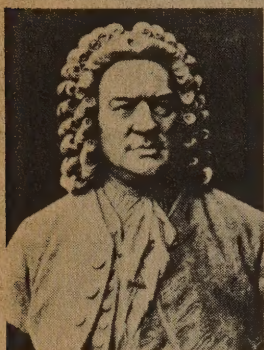
Dickson and Tickner, though new to the management of No. 1 recording artists, were, meanwhile, plotting a balanced career for the Byrds. One of the first achievements was to book the group for all seven Rolling Stones Southern California concerts in May.

Surely sex has been a proponent factor, it always is, and the boys' appeal cannot be denied. Nevertheless, the Byrds could never be classified as a good-looking group of young men. They are all individuals, dressing on-stage exactly as they individually feel like it, and their faces reflect the hard core realism that comes from knowing too many things too early in life.

But to know them is to love them, to meet them once is to wish to be their friend forever. Even their music has that earthy quality that can give you the feeling of personal contact as if they are speaking directly to you, and the very songs that they play have an international flavor that will win them many new friends and acquaintances.

ALL MUSIC IS FOR THE BYRDS

BACH



Johann Sebastian Bach was the greatest master of Counterpoint. Counterpoint is a related but independent melody played simultaneously along with the basic melody. The most simple example of this is when you sing "Row row row your boat gently down the stream" and someone else sings "Merrily merrily merrily merrily, life is but a dream" at the same time. See! You've been singing counterpoint for years.

THE BEATLES



The Beatles made the largest jump in the whole development pattern. They were aware of Bach and Chuck Berry at the same time. The Beatles were the primary catalyst of the synthesis. They brought rock and roll to a place serious musicians could go to.

RAVI SHANKAR



In India, pop music, classical and jazz are all the same thing. The man who has given this music a worldwide audience is Ravi Shankar, India's master musician.

After years of rigorous training in the technique of the sitar and music in general, he started anew as a classical soloist and soon established himself in the front rank of young musicians. Richer with the foundation of classical values, he started experiments in orchestrating Indian music on a hitherto unattempted scale, and successfully founded, composed for, and conducted the National Orchestra at All India Radio.

THE BEACH BOYS



The Beach Boys are associated with the West Coast sound and the Byrds use a little of it when Dave sings the high lines. "I think I got just as much church music as the Beach Boys," is the way Dave puts it.

THE SITAR

The sitar is the most popular stringed instrument of India. It has existed there in its present form for approximately seven hundred years. Fashioned from seasoned gourds and teakwood, it has a track of twenty metal frets and 6 or 7 main playing strings above them, and thirteen sympathetic resonating strings. The strings are also strummed upon occasion with the little finger of the right hand inserted in the main strings. The instrument is tuned to the Raga being played and the main strings are plucked by a wire plectrum worn on the index finger of the right hand.

Sitar-like sounds can be produced on a 12-string guitar, as recently demonstrated by The Byrds, by tuning the E string to the key of D to produce a modal chord. The bottom three strings provide the drone sound and the upper strings are bent to play the "melody."

The last time we saw the Byrds they told us that an instrument manufacturer is making a sitar that can be played through an amplifier. They haven't gotten their hands on one yet, but when they do -- watch out!

JOHN COLTRANE



Jazz critic Martin Williams said of tenor saxophonist John Coltrane, "There was a time when Coltrane was placing the notes in his rapid tenor runs so as to imply that he wanted the eighth-note rhythms further subdivided into sixteenths." Don Heckman, writing in Down Beat said, "The use of harmonics, both as an extension of the instrument's range and as a method of producing two or more notes simultaneously; the running together of massive streams of notes into tonally indistinct blurs of sound; the gradual inclusion of such noise elements as squawks and honks - all this became a part of Coltrane's instrumental vocabulary." Byrd leader Jim McGuinn digs it because of "the note cluster concept and random improvisation. They're going against the establishment."

BOB DYLAN



Dylan added words. He caused a wave of awareness-cresting and it spread out like ripples. The Byrds happened to be close to the center. They were the first to put Dylan's songs in the pop field.

PETE SEEGER & ODETTA



Pete Seeger and Odetta were early influences on Jim McGuinn before the Hootenanny explosion. Jim used to hang around at the Gate of Horn and the Old Town School in Chicago and watch. He learned a lot. "It was really beautiful then," says Jim.



BYRDS

BYRDS SO CRUMBLETH IT

by the editors of Hit Parader

COOKIE-WISE



This interview took place in the new Columbia Records building in Manhattan. Derek Taylor, former Beatle public relations man, had called us on the phone and said the Byrds were in town come on down.

Derek chatted to pass the time while the Byrds fulfilled some other press obligations. We couldn't help but be impressed by the suave British gentleman. Evidently, he isn't making a heck of a lot of money yet with his new West Coast press relations outfit, but he's having a lot of fun getting there. He really enjoys his work, unlike some PR men who are out for a fast buck.

The Byrds seem to respect Derek as evidenced when they entered and he introduced us all around. The Byrds were minus an ailing Gene Clark who remained in California.

After the formalities, Derek wanted to leave us alone, but the Byrds, remembering many distasteful encounters with the press, practically begged Derek to stay... "We're nothing without you." "Don't be ridiculous" replied Taylor.

As Derek disappeared into the hall, closing the door behind him, Dave Crosby and Jim McGuinn launched into a satire on previous teen magazine questions: "Would you ever date a fan? What kinda gum do you like to chew? Do you like long hair or short hair? What color are your eyes? Do you really look through those glasses or are they just a gimmick? Are you trying to be different wearing that cape? Do you call yourselves folk rock?"

More than likely, this will be the only serious encounter with the Byrds' music you'll ever read. We're happy that we're the ones that are giving it to you.

HP: THE OTHER DAY I WAS TALKING TO BRUCE LANGHORN AND HE BELIEVES THAT YOUR MUSIC IS AN EXTENSION OF ELECTRIFIED CHICAGO R&B.

CROSBY: Some of it definitely. We've been influenced by it, sure. Chicago rhythm and blues bands. Sure we have. But, we're much more folk oriented than that.

McGUINN: We do much more rambling and rolling stuff than R&B you know, chung chung, that's kinda deep hard stuff.



-PLEASE TURN PAGE-

BYRDS

{Continued From Page 9}

CROSBY: We got influenced from them in, well for instance like our guitar balance is like theirs, we run a very high lead guitar and a loud rhythm guitar.

HP: WERE YOU SYSTEMATIC IN DEVELOPING YOUR SOUND OR DID IT JUST COME OUT THAT WAY?

CROSBY: We were both at the same time, we were systematic though we didn't plan it that way. As it all happened we said "Hey, that's groovy isn't it" and "Hey, look this is starting to, oh yeah."

McGUINN: We knew what the map of things to happen would be, but we didn't plan anything in particular we just watched them fall into place.

CROSBY: We kinda knew if we put all these pieces in the same basket they would make a take.

HP: DO YOU THINK YOUR SOUND IS TYPICAL OF THE WEST COAST?

McGUINN: No. It's got maybe a little touch of West Coast in it, when Dave sings the high lines.

HP: HOW WOULD YOU DESCRIBE THE WEST COAST SOUND?

McGUINN: Usually we think of the Beach Boys (McGuinn hums in high falsetto).

CROSBY: Yeah, he accuses me of that sometimes. I think I got just as much church music as the Beach Boys. But I wouldn't say we were a regional sound because a lot of people think we sound English too.

McGUINN: We're trying for an international sound.

CROSBY: The less limitations we can hand them the happier we are.

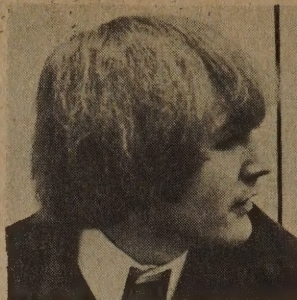
HP: LANGHORN SAID WHAT THE GROUPS ARE DOING NOW IS SYNTHESIZING ALL FORMS OF MUSIC. (*Ed. note: see page 42)

CROSBY: It sure is. You have all kinds of sources, African, South American, blues, folk, jazz, a lot of jazz, a lot of Ravi Shankar.

HP: WHY IS RAVI SHANKAR SO POPULAR ON THE WEST COAST?

McGUINN: It's not just the West Coast. The Spoonful are into it and Paul Butterfield's band too.

CROSBY: Into ragas, you mean. The Spoonful are aware of it. Neither Zal or John are raga players. They never got hung up with that.



But they're very much aware of the drone qualities of that music. Zal is aware of it from a peculiar point of view. Those scales and sounds are present in an awful lot of places, not just Ravi Shankar's music. For instance, they're present in Arabic prayer calls which Zal heard first-hand. The Butterfield band is much more aware of it. Mike Bloomfield their lead guitarist plays ragas that are really exceptional. We just played with them.

HP: BOY THAT MUST HAVE BEEN SOME SHOW.

CROSBY: Yeah, it was pretty far out. Beautiful.

HP: DO YOU THINK BUTTERFIELD'S MUSIC COULD GET BIG ON THE CHARTS?

CROSBY: It all depends on what they do and how they handle it. They could achieve the reputation as the definitive blues group. Because they cut everything else that's happening currently except possibly the Blues Project, but I think they cut them too.

HP: HAVE YOU HEARD THE MILLER-GOLDBERG BLUES BAND?

(Ed. Note: Reported in H.P. May).

CROSBY: Sure I have. I think they're a great band. They're beautiful and at least one of them is a very good friend of mine but I don't think they're as strong as the Butterfield band for only one reason - Mike Bloomfield. Bloomfield the incredible. There are a couple of cats though - Langhorn could give him a run for his money, in blues, but that's about it. There aren't too many around. Bloomfield is just a monster guitar player.

McGUINN: Bloomfield's an old friend of mine from Chicago. We met when we were around 15.

HP: YOU'RE FROM CHICAGO?

McGUINN: Sure. I used to hang around at the Gate of Horn, the Old Town School. I remember early Odetta, Frank Hamilton, Pete Seeger when it was really beautiful.

CROSBY: Jim was out there when it was first starting to happen you know the Gibson, Camp days, the old Gate of Horn.

HP: DID YOU EVER HANG AROUND WITH MUDDY WATERS?

McGUINN: No I never got into



that. But I played some things with Josh White.

CROSBY: Jim is not specifically a blues guitar player. He's not like Bloomfield who played lead guitar with Muddy Waters for a year.

HP: YOU SEEM TO BE WORRIED ABOUT WHAT YOU SAY. ARE YOU WORRIED ABOUT THE GROUP'S IMAGE?

CROSBY: I'm not worried. I found that I have an unfortunate habit that's a very stupid one. I used to enjoy putting people down. I'm trying to monitor myself. It's a bad habit. I just shouldn't put people down. It doesn't do you any good or anybody else. There's no constructive purpose to be achieved by it.

HP: DO YOU THINK THE ROLLING STONES IMAGE IS A GOOD IMAGE?

CROSBY: In England they have a very strange image. It's largely raffish, rebellious, anti-establishment. The kids really do appreciate and enjoy it, it's the same kind of thing the Beatles did a little more subtly and with finesse. But the Stones have a lot of good things going for them. They make very good records and they're tremendously good performers onstage. When they have a good audience. When they walk into a fully heated-up concert, they can destroy the place. That's about the best thing I could say about them. How-

ever, they are not the definitive blues band. There's a tremendous gap, wide open, waiting for the definitive blues band. It hasn't happened yet. Butterfield could be it, maybe Miller-Goldberg, or it could be the Blues Project. There's hundreds of blues groups happening everywhere. It's fantastic - 16 year old kids like Barney Kessles.

HP: HOW COME THERE SEEMS TO BE SO MANY YOUNG TALENTED KIDS GETTING INTO ROCK AND ROLL?

McGUINN: It's sort of a logarithmic acceleration.

CROSBY: It's an acceleration pattern. The music gets more popular so a higher level of kids get involved with it. A better level of creativity is involved with it. A Bloomfield never would have been involved with blues 10 years ago. It would have been too down and dirty draggy and bad even for him. He wouldn't have dug it. So he wouldn't have been a blues guitar player. But the field advanced to the point where it becomes possible for him to do it. And then you know he's a much heavier cat in chops (chops - what a musician plays with his hands, or his mouth) and in attitude than most of the cats that used to do it. He's much brighter and further out. I never would have been a rock and roll musician if it hadn't been for the Beatles bringing it to a place that I could go to.

HP: DO YOU THINK THE BEATLES BROUGHT US UP TO EVERYTHING THAT IS HAPPENING NOW?

CROSBY: Absolutely. They made the single largest jump in the whole development pattern.

McGUINN: It started happening with Dusty Springfield and people like that for a while.

HP: EVEN LESLEY GORE'S "WE KNOW WE'RE IN LOVE." IT'S NOT AS CORNY AS ALL HER OTHER THINGS.

CROSBY: Well everybody grows, but I wouldn't count that.

McGUINN: "It's My Party" was another sound at the time. It was a new attitude. It moved very fast from that point to when the Beatles came out. The whole thing was going up hill because the folk thing had just come up and it died as a legitimate thing. Once it died the synthesis arrived and the Beatles were the primary catalyst to the whole thing.

HP: YOU WOULD PUT THE BEATLES OVER BOB DYLAN?

McGUINN: Yeah Dylan is phenomenal. The Beatles are over him as a commercial success. Not poetically, but commercially.

CROSBY: Let's take it chronologically. First off we come to a state of the art where there's a lot of bands that are actually pretty dull playing 3 chord changes with inane words. That's the rock and roll field. That's general, but that's pretty much where it's at. The Beatles come along and they're aware of Bach and Chuck Berry at the same time. They're also fantastic musicians and telepathic and tight - the four of them - they play together. They're willing to grow. That's an explosive combination. They've jumped it in one whole thing. They added chords - music - really good music. They understand Bach, they know all the changes. The Beatles added all of that - Dylan added words. I think we were the ones to drop it into the pop field. I think we were the first ones to put a song into the pop field that had decent words.

McGUINN: In this country anyway. Dylan did it in England first.

CROSBY: Yeah. We couldn't understand why a dozen people hadn't already done it. When we put "Tambourine Man" out, Dylan had three albums in the top ten in England. His albums were doing better than most peoples' singles at the time. When he was so big in England about two years ago we couldn't understand why everybody in the whole country wasn't recording his stuff, so we just went ahead and did it and I guess we were the first ones.

HP: WHY DID DYLAN HAPPEN IN ENGLAND FIRST?

CROSBY: This is essentially why. A bunch of reporters asked Ringo what he was going to do in the hospital. He told them "Well I've got my Dylan albums," and Lennon said the same thing. They were talking about Dylan all the time. Those Beatles swing a lot of weight. A lot of other people got turned on to Dylan too at the same time. It was a wave of awareness cresting and it spread out like ripples and we happened to be close to the center. So we did it. There's no reason not to do Dylan's songs. Nobody else writes them as good.

HP: YOU PLAY COUNTERPOINT TO EACH OTHER DON'T YOU?

CROSBY: Sometimes. It's mostly just one big guitar. I usually just play the bottom couple of strings on Jim's guitar.

McGUINN: The whole thing is one big instrument with the bass and drums. Sounds like an organ or something. We're trying to get churchy.

HP: IF YOU TAKE THE AMPLIFICATION AWAY CAN YOUR GUITAR PLAYING FALL INTO A TRADITIONAL FOLK STYLE?

McGUINN: Sure. We do that all the time. When we play acoustically



we sound very folksy. Technically we use folk techniques.

CROSBY: Except for me. I cheat a lot. I really wasn't suited to folk music. They used to say "Hey you, sing like a rock and roll singer" and I used to play with a flat pick on a very loud acoustic 12-string. I used to play rhythm guitar on it. Because I couldn't pick, I don't know how to pick. I played rhythm guitar all along. I made a terrible folk singer, I was very upsetting. McGuinn too. We were ill-suited to the folk field because we were already half grown into this one. We were aware of it.

HP: WERE YOU PLAYING FOLK WHEN THE HOOTENANNY THING HIT?

CROSBY: Oh a long time before that. I was in folk music when they invented hootenanny night at the Bitter End which is what started that whole thing.

HP: ARE YOU FROM NEW YORK?

CROSBY: No I'm from Los Angeles. But I had already been on the road for a year when I got to New York and I was singing here when it started. Actually they started in a lot of places. Chicago at the Gate of Horn, the Troubador in Los Angeles and the Bitter End in New York.

HP: DO YOU THINK THE HOOTENANNY THING HAD ANYTHING TO DO WITH WHAT'S GOING ON NOW?

CROSBY: Sure. It popularized it. It also demeaned it and dragged



it down considerably.

McGUINN: It went way up and it sank. It had its trajectory. It left a trail behind it, it left all the good elements of folk music for reinterpretation, to grow into new things, to be synthesized.

CROSBY: But there was so much real degradation toward the end. The music industry was absolutely up tight against the wall then and they didn't know what to do and along came folk music and ABC-TV had to put out Hootenanny. The Kingston Trio, the New Christy Minstrels, all those college groups.

HP: DO YOU THINK THIS WAS AN INVENTION OF THE MUSIC INDUSTRY?

CROSBY: No, no. A lot of people exploited it very rapidly. There's a tremendous difference between Odetta and the Kingston Trio.

McGUINN: It was a material thing. It was very vogue and "in," like in the Village in the 1930's. The interest in American culture with Pete Seeger and the Weavers and it grew to an in-group thing on a bigger level like jazz, sport cars and hi-fi. It went with that and it grew with that up to complete international acceptance and then the mass-media thing killed it. But the good elements from it have been salvaged. We used to love it, but it's dead.

CROSBY: Then with Sonny & Cher, the Turtles and all those they saw a label "Folk Rock" and they said "Ah ha." You see, a label makes people secure. Now that they labeled it they sat down on it and sold it.

HP: YES, WE EVEN PUT OUT A MAGAZINE CALLED ROCK FOLK.

CROSBY: So crumbleth it, cookie-wise. It will improve I trust. (Chris Hillman was exhausted and was sleeping during the interview. I mentioned that Thelonious Monk once fell asleep during the middle of an interview).

MIKE CLARK: I saw Monk at the Black Hawk in San Francisco, and right in the middle of playing he got up and walked out.

CROSBY: He probably wanted to play for someone who wanted to listen that night. He probably went over to some groovy person's house and played their piano to them because they wanted to listen. He's one of those cats that's more interested in communication than bread. But, I know he can't be a bad cat and play music like that.

HP: DO YOU THINK AMERICAN KIDS ARE GOING TO HAVE TO COME AROUND IN THEIR WAY OF THINKING TO ACCEPT ALL THE DIFFERENT KINDS OF MUSIC?

CROSBY: They don't have to move a long way to hear it. The kids are hipper than anybody thinks all the time. Every kid practically in the United States now knows what a sitar is because George Harrison played it on "Rubber Soul." Most of them are becoming aware of where the sitar comes from - India. Some are even aware of Ravi Shankar. John Coltrane and a lot of other people too. I'm not trying to justify what we're doing with Indian music. We didn't plan it that way. We went into a room sat down and played. And what came out was what we put down later on the record. It'll be our next single. We didn't write it or arrange it. The five of us just played music to each other, till it all jelled. And that's what it comes out as. I don't want to try to justify it either. We don't plan anything we do, we don't try to scheme trends. We just play music. Both of us wrote it.

HP: I UNDERSTAND THE BIGGEST MONEY IN THIS BUSINESS IS IN THE SONGWRITING END.

CROSBY: Right, some of it. I'm more interested in being able to write our own things the way we want to. Also because it's groovy to write. But it's very hard. Gene is much more prolific than McGuinn and I are, but we're all trying. The group's got five potential songwriters and we're gonna use everybody as much as we can to the fullest. Try everything.

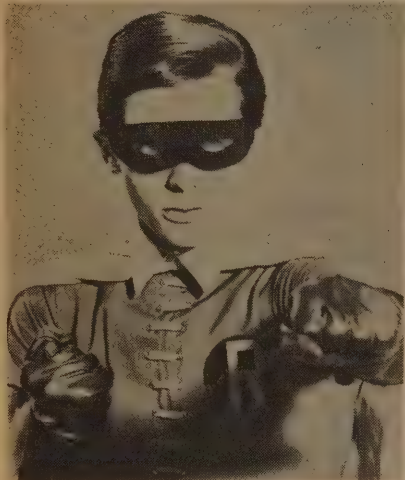
McGUINN: I'd like to say something about that last point. I don't think the kids have to know intellectually what it is they're hearing. They react positively and negatively on some other level.

{Continued On Page 60}

R ROBIN

THE BOY WONDER... ON AND OFF SCREEN

by Leslie Reed



Batman has been on the air for a relatively short time, but already a certain mystique surrounds the cast and set. Interviewing Batman or Robin (Adam West or Burt Ward) is akin to being ushered into hollowed halls, receiving the keys to the Gates of Eden, being admitted into a neo-sacred world. People stand around in clusters watching the filming — such as the two principals suspended over boiling candle wax — as though it were Shakespeare's King Lear. It may well be, for Modern Times.

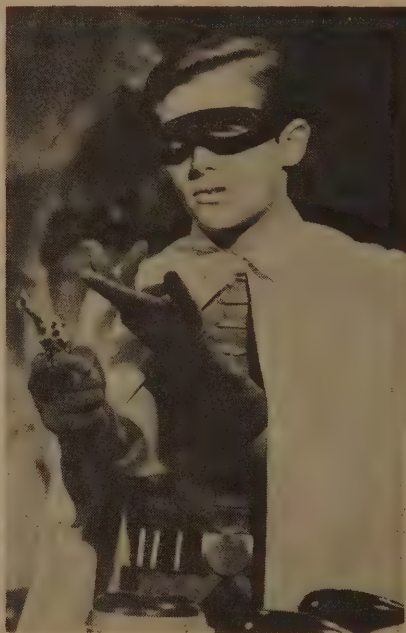
But what is it like to be one of the principals, to be suddenly surrounded by an enmeshed in the frantic world of mass adulation? There is only one way to find out — ask. We did.



Burt Ward, 20-year-old actor who portrays Robin, the Boy Wonder, is something of a boy wonder off-screen. Really. He reads over 30,000 words a minute (comparable to reading an entire three act play in one minute). The American Medical Association didn't believe it, so they tested him recently — and proved it. It all started when he took an elective course at Beverly Hills High School (his alma mater) called Study Skills. The first year (he was previously a below-average reader) he worked up to 5,000 words per minute; in the next two years he reached the 30,000 mark. "That course improved my grades in other subjects, too," he claimed somewhat modestly.

"Robin" is Burt's first acting job, with the exception of one season of summer stock at Buck's County Playhouse in New Hope, Pa. Before that, "I made a living in real estate." When he went for the interview for Batman, at the suggestion of a friend, he didn't know the part was for Batman. He was handed a script, told to study it and come back for a screen test. He did both.

Before earning the role as Robin, Burt Ward worked in real estate and read 30,000 words a minute.

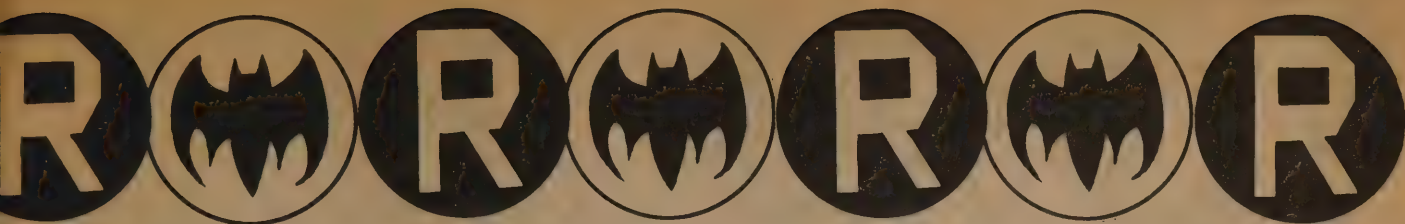


Like almost everyone else in this country, Burt was familiar with the comic book Batman characters and was delighted with the opportunity (to say the least). He feels that the broad humor on Batman is "the only way to do it. It's written funny, played straight for kids. It's funny for the adults; it completely encompasses all age groups in terms of audience. It has something for everyone...and it was rated the Number One show in the nation last week," he added proudly.

"I guess some adults take it seriously, but that's probably because they're nostalgically remembering the old Batman serials and things."

Burt has very strong feelings and opinions about the show and what has been said about it. "The show doesn't pretend to be intellectual or cultural, but in some ways it is. The quality of the show is tremendous; maybe not on the aesthetic level, but everything — writers, directors, and all the others — is quality. Our special effects men might possibly get an award for their work."





As far as the "camp" label goes, Burt feels that 'Camp' just means anything that is 'very 'in.' Everyone can relate it to his own group or clique."

Burt/Robin offers one reason for the show's immense popularity; "It's so different from any other show. It moves faster. That's one of the most important things - it's gotta move. No show can move as fast as ours - and we had some good publicity, too."

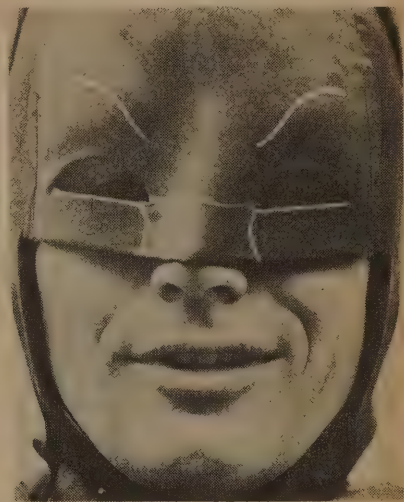
At the time of the interview Burt was about to embark on his first out-of-state promotion tour (accompanied by his young wife Bonnie but without Batman). He was scheduled to appear in Seattle, and such huge crowds were expected that the University of Seattle football team was hired to protect him.

Yes, he was a little frightened about the prospect of being mobbed!

Burt's daily schedule is what one would expect for a boy wonder who is now one of the hottest properties in television-or all of show business, for that matter.

"I get up around 6:30 so I can make it to the studio by 7:30. We work straight through until 1, break for lunch until 2, and then go back at it until 7 or 9 at night. Then home for dinner, read my lines for the next day's shooting, and get to sleep around 10 or 11. Except when kids come knocking on my door; it's really weird-they want to touch me, or just look at me. I don't quite know what to do when that happens."

There's no mention of Batman in this story, but we threw in a photo of him for laughs. Ha!



To keep in shape for the fast action on "Batman," Burt works out in a local karate school.



Burt and Bonnie have been married almost a year and are expecting a little Ward this fall.



His social life is limited to weekends, which he spends with Bonnie and his two Arabian horses. He and Bonnie have been married since last July and expect the first small Ward sometime this fall.

In addition to his heavy work load with Batman and the promotion thereof, he somehow finds time to branch out into other areas. Within the next few weeks you will be hearing from Burt-Robin on ABC-Paramount Records, for which he is cutting two single records. "They're rock and roll songs; I used to write rock and roll songs myself, but I haven't in over a year. These won't be ones I've written." He also plays the piano.

And he was also the Number One chess player at Beverly Hills High. Boy Wonder, like we said. □



●MESSAGE TO MICHAEL (Kentucky Bluebird)

(As recorded by Dionne Warwick/
Scepter)

BURT BACHARACH
HAL DAVID

Spread your wings for New Orleans
Kentucky bluebird
Fly away and take a message to
Michael
Message to Michael.

He sings each night in some cafe
In his search to find wealth and fame
I hear Michael has gone and changed
his name
It's a year since he was here
Kentucky bluebird fly away
And take a message to Michael
Message to Michael.

Tell him I miss him more each day
As his train pulled out down the track
Michael promised he'd soon be coming
back
Tell him how my heart just breaks in
two
Since he journeyed far and even tho'
his dream of fame fell through
To me he will always be a star.

Spread your wings for New Orleans
Kentucky bluebird fly away
And take a message to Michael
Message to Michael
Ask him to start for home today
When you find him please let him know
Rich or poor I will always love him so.
© Copyright 1963 by U.S. Songs, Inc.

●YOU'RE READY NOW

(As recorded by Frankie Valli/Smash)
B. CREWE
B. GAUDIO

When I met you, you were too young
To hang around where the hippies hung
To swing and dance where the swingers
swung
But you're ready now
You're ready now, girl you're ready now.

You grew up fast, overnight
You sure have changed
Girl, you're out of sight
You wanna swing and dance all night
You're ready now, you're ready now
you're ready now.

You pick up quick, I knew you would
You move and groove just the way you
should
You've got that feel
You're learning good
You're ready now
You're ready now, girl you're ready now.

Come on hear me
Come on hear me
Do you hear me
(Yes I hear you)
Oh baby can you hear me
(Yes I hear you)
You've got it girl, when you talk that
talk
You've got that wiggle the way you walk
You've got a seat next to me
You're ready now
You're ready now, girl you're ready
now.

© Copyright 1966 by Saturday Music,
Inc. & Seasons' Four Music, Inc.

●LET'S START ALL OVER AGAIN

(As recorded by Ronnie Dove/Diamond)
AL KASHA

JOEL HIRSCHHORN
Let's start all over again
Pretend my kisses are new
Let's start all over again
As perfect strangers would do
Why should a word or two in anger
mean goodbye
We share so many dreams
How can we let them die.

Let's start all over again
While tender memories remain
Let's put aside our foolish pride
Or face a lifetime of pain
Oh I just can't go on without you
Now you know how I feel about you
So don't break my heart
And let's start over again.

Let's start all over again
Pretend my kisses are new
Let's start all over again
As perfect strangers would do
Oh I just can't go on without you
Now you know how I feel about you
So don't break my heart
And let's start over again.
© Copyright 1966 by Picturetone Music
Pub. Corp.

●SHE BLEW A GOOD THING

(As recorded by The Poets/Symbol)
R. LEWIS
H. MURRAY

She blew a good thing
She blew a good thing
Now if a little girl asks you 'bout me
Tell her that I've gone away
And if she asks you why
Tell her that I left because she didn't
realize
That she could of had a love hotter
than fire, oh yeah
She could of had a heart filled with
desire
She could of had a love hotter than fire,
heart filled with desire
Yeah, yeah, yeah, yeah, yeah
She blew a good thing
She blew a good thing.

She blew a good thing
She blew a good thing
She could of had arms holding her
tightly, oh yeah
She could of had lips kissing her nightly
She could of had arms holding her
tightly, lips kissing her nightly
Yeah, yeah, yeah, yeah, yeah
She blew a good thing
She blew a good thing.

She blew a good thing
She blew a good thing
She could of had me dangling on a string
She could of had me buying her a ring,
oh yeah
She could of had me dangling on a
string, I would have went to a jewelers
and bought her a ring
Yeah, yeah, yeah, yeah, yeah
Tell her she blew a good thing
She blew a good thing
Would of held her tightly
Would have kissed her nightly
She blew a good thing
She blew a good thing
Could of had me dangling on a string.
© Copyright 1966 by Sagittarius
Music, Inc.

●HE CRIED

(As recorded by the Shangri-Las/
Red Bird)

TED DARYLL
GREG RICHARDS
And when I told him
I didn't love him anymore
He cried
And when I said his kisses weren't
like before
He cried
I thought that our romance was done
But to him it had just begun
And when I told him
Another boy had caught my eye
He cried
And when I kissed him
A kiss that only meant goodbye
He cried, he cried.
© Copyright 1961 by Trio Music
Co., Inc.

●I'M SO LONESOME I COULD CRY

(As recorded by B.J. Thomas/
Scepter)

HANK WILLIAMS
Hear that lonesome whippoorwill
He sounds too blue to fly
The midnight train is whining low
I'm so lonesome I could cry.
I've never seen a night so long
When time goes crawling by
The moon just went behind a cloud
To hide its face and cry.

Did you ever see a robin weep
When leaves began to die
That means he's lost the will to live
I'm so lonesome I could cry.

The silence of a falling star
Lights up a purple sky
And as I wonder where you are
I'm so lonesome I could cry.

© Copyright 1949 by Fred Rose Music,
Inc.

●LOVE'S MADE A FOOL OF YOU

(As recorded by The Bobby Fuller 4/
Mustang)

BUDDY HOLLY
BOB MONTGOMERY
You know love makes a fool of you
You do anything that it wants you to
Love can make you feel so good
When it goes like you think it should
Or it can make you cry at night
When your baby don't treat you right
When you're feeling sad and blue
You know love's made a fool of you
You know love's made a fool of you.

You know love makes a fool of men
But you don't care you're gonna try
again
Time goes by, it's passin' fast
You think your lover has come at last
By and by you're gonna find
Crazy lovin' has made you blind
When you're feeling sad and blue
You know love's made a fool of you
You know love's made a fool of you.

Love can make you feel so good
When it goes like you think it should
Or it could make you cry at night
When your baby don't treat you right
When you're feeling sad and blue
You know love's made a fool of you
You know love's made a fool of you.
© Copyright 1968 by Nor Va Jak Music,
Inc.

A HIT PARADER DISCOVERY..... THE M.F.Q.

"Incredibobble!"

"Fantastamazing!"

"My mind is blown!"

....That's a typical audience reaction to the MFQ.

The Modern Folk Quintet is groovy and wild and talented and nice. If you've ever seen them in-person, you know what we mean.

Just the other night our two ever-alert boy editors, Don & Jim, went over to The Night Owl Cafe to dig and take pictures and tape record an interview and blow their minds. Don's friend Lydia became a screaming MFQ groupie. And the crowds every night cheered and clapped and jumped up and down a lot.

The MFQ are great musicians. Cyrus Fayar plays rhythm guitar and bouzouki, Jerry Yester is on lead guitar, Tad Diltz plunks banjo, Chip Douglas plays bass and Fast Eddie Hoh from Chicago is at the drums.

Chip gave us the group's history... "We met in Cyrus' coffeehouse in Honolulu about five years ago and then we all went our separate ways. A while later, Tad, Cyrus and myself met once again and about one year after that we happened to be in town at the same time, and decided to get together and form a group. We formed a trio called The Lexington Three, and went to the West Coast. During our stay on the Coast, we met Jerry, who joined us and changed the name to the MFQ. We were around as a folk group for nearly three years. About eight months ago, we met Eddie and he joined the group as the drummer, and we started playing more Rock n' Roll material."

"What made you convert to Rock?," we asked.

"Oh, I guess, we were interested in that field," said Chip. "We liked the music a lot, we weren't getting tired of what we were doing, but we didn't



Formerly The Modern Folk Quartet, the boys felt dishonest playing folk music. They're more creative now.

feel any honesty in what we were playing. It was like we learned to sing the frosting, but didn't have the cake. Now we feel that we have the cake and eventually will try to put the frosting back on."

"When did you begin playing electric guitars?"

"About a year ago," Cyrus told us, "About this time last year we were faced with an engagement in Los Angeles and got very involved with Rock n' Roll music and came here and broke it into the Night Owl and decided that we would continue to do both for awhile and went back to Los Angeles to The Troubadour, did two sets of folk material with our old instruments and did one set of R n' R. Immediately after, we stopped doing folk and stayed with the rock."

"How would you describe the music you play?" we asked.

"I'd say it was a "mystique" sound, if I had to coin a phrase," says Cyrus. "I think it's developing in that direction. Partly because the mystique lies and we don't know what's coming. We like to play a lot of spontaneous things, because that's the kind of music we are aiming toward and therein lies the mystery."

"When we had a folk group, we were always imitating other folk songs and we would be singing the same arrangements night after night," says Tad, "But with this music, we make-up different things every night. The kind of music that we are making now, is more of ourselves."

It certainly is. And it sure is groovy.



Cyrus Faryar, age 24, born in Teheran, Iran. He grew up in England, then moved to America. He had a coffeehouse in Honolulu, where he moved to from England in 1949. He went to Prep School and College and almost went bankrupt from his coffeehouse. His musical experience is of his own, self-taught. He was with The "Whiskey Hill Singers" for awhile and then the MFQ. The Whiskey Hill Singers consisted of three men and one woman. Leader of the Whiskey Hill Singers was Dave Guard who had just left The Kingston Trio, and the female, Judy Henske, is Jerry Yesters wife. "Judy, I understand has just recorded an album, that none of us have heard because we've been on the road" says Cyrus.



Tad Diltz, age 24, born in Kansas City, Missouri. Learned to play banjo about the same time he went into Cyrus' coffeehouse. He once toured with another famous banjo player, Erik Jacobsen who was a member of the Knoblick Upper Ten Thousand" and who is now producer of The Lovin' Spoonful. Has been said to be the only amplified banjo player around. Always uses a long neck Seeger type banjo which he amplified, as well as a Fender guitar which Chip rebuilt for Tad, with five strings. He's constantly mistaken for John Sebastian of The Lovin' Spoonful...



Eddie Hoh, (spelled backwards HOH) age 21, born in Chicago. He used to sit around and dig drummers when he was four and five years old. He took some piano lessons and got dragged, so he cooled it for a couple of years. Then at the age of fifteen, he started playing the drums. He worked with a few other groups in his home town before joining the MFQ. While playing with "Robbie and The Troubadours", he got dragged and had to leave Chicago, "nothing was happening there", says Eddie. Then he went to Los Angeles to "strike it rich and all that scene". Instead he met Jerry, Tad, Cyrus and Chip. "I really hated folk music, but I dug what I heard, and here I am."



Chip Douglas, age 23, born San Francisco, California. Chip started playing the guitar when he was in sixth grade, and didn't get very proficient in it till years later. As a matter of fact, one of his grade school teachers taught him how to play the guitar. He was part of a sixth grade choir and had to learn the guitar for a festival that the school was having. In about 1960, he started to learn how to play folk music and learned the banjo. "When I met the guys in late 1962, I started playing bass and have been a bass player ever since."



Jerry Yester, age 23, and lists Los Angeles by choice. He received a lot of instruction from his father, who was a professional musician. He taught Jerry more music theory than an instrument. He studied music in High School and two years in College. He started playing with Rock n' Roll bands at the age of 14. Then played some jazz guitar for awhile, and soon after started playing folk music. In folk music, he started playing with his brother and a band called "The IN Group," played with "The Christy Minstrels" for their first album, and a group called "The Easy Riders". "Folk-music was a transient business then, as I recall," says Jerry. "And I did not play with Travis, of Bud and Travis...."

What was DAVE CLARK Hiding.... in the Closet?



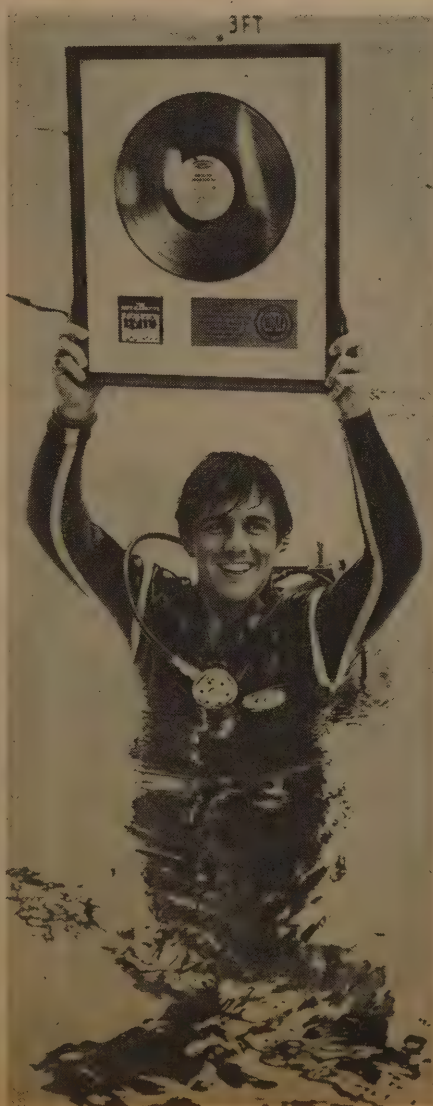
The Dave Clark Five were back! Chicago was the last stop on the boys' tour, a tour which carried them from coast to coast. The teens in Chicago had waited patiently; now the big day was here. Tomorrow the DC 5 would be home in England. Today, Chicago welcomed them with open hearts.

Chicago's teen impresario, Ed Pazdur, sponsored a teen party where 650 select young girls spent two and one-half hours with the DC 5. The girls, bearing gifts for their idols, passed the time taking pictures, shaking hands, and obtaining treasured autographs.

The location of the teen party was a closely guarded secret. Only teen members and various members of the press (namely, HIT PARADER), knew of the time and place of the party. The girls waited nervously for their idols as preliminary announcements were made. Then came the big moment -- The Dave Clark Five walked through a side door and took their places at the table which was located in the front of the room.

The Dave Clark Five have not changed. Since their last visit, Dave has gotten thinner; Mike a bit taller (At least, he seemed taller). The boys' fame has spread. They are one of the top three groups in England, sharing honors with The Beatles and The Rolling Stones. Yet, they have remained as polite and considerate as they had been during our meeting with them on their first tour.

As the boys were occupied signing autographs and talking with their fans (Mike stole the show with an impromptu watusi), we, who had previously talked



with the boys, reminisced about the previous visits of the D.C. 5 to the U.S.

There was the tale of Dave and his lamb. Now, one must admit that a lamb may be a great pet, but traveling with one can be quite hectic. It seems that, during the boys' last tour, one ardent fan presented Dave with her pet lamb. The sentiment was indeed touching, and Dave immediately fell "in love" with the animal.

As everyone knows, the DC 5 keep a quite hectic schedule while on tour, often visiting a city a day. Dave was determined to take his newly acquired pet with him. There was no way to change his mind. So the boys resigned themselves to traveling with a lamb.

The DC 5 managed to hide the lamb in three towns. It called for detailed strategy to sneak it into a hotel. The master plan which the boys outlined worked quite well. Dave and one of the other boys would register at the hotel, telling officials that, because of the fans, the other boys would sneak into the hotel via the back entrance. The other boys would come in; and along with them, Dave's lamb.

Once the lamb was in the hotel, the boys' problems did not end. During the time the DC 5 were at their shows, the lamb would make a shambles of their hotel room. So, after a tiring show, the DC 5 often spent another two hours or so straightening up their hotel room so that the management would not learn of the lamb.

{Continued on next page}

{Continued from last page}

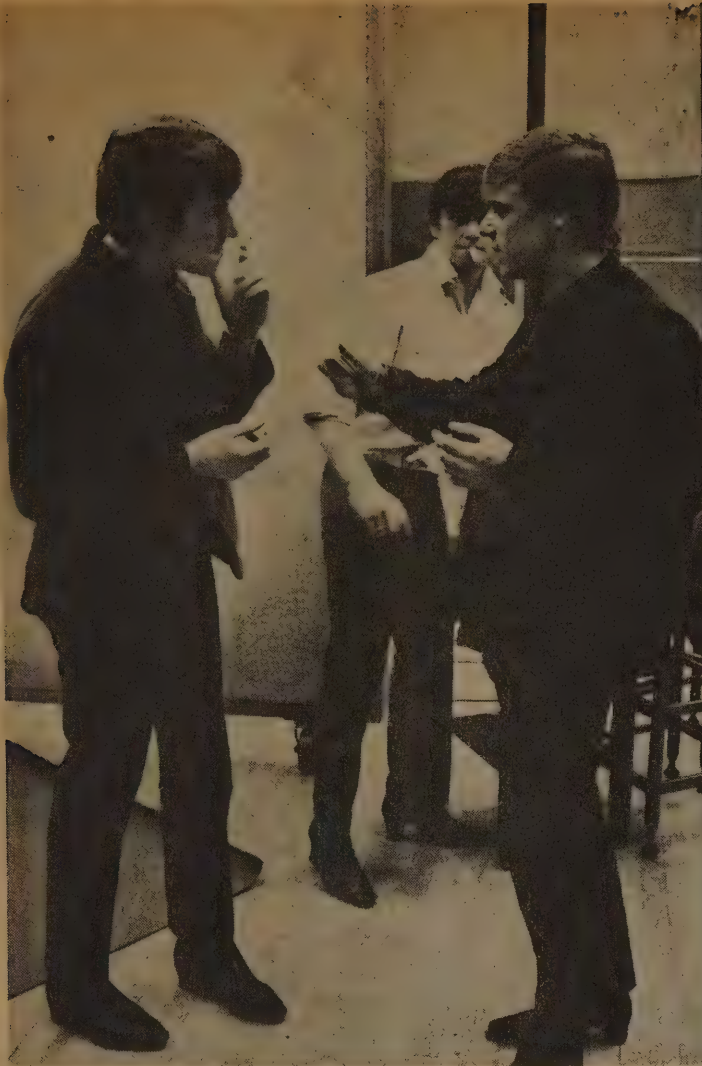
As is the case with most secrets, one astute hotel manager found the lamb. Strange noises were heard coming from the boys' room, and the manager had come to investigate.

The boys tried to hide the lamb in a closet. Every now and then, as the manager was questioning Dave, the lamb would bleat. In a desperate effort to hide the lamb, Mike Smith came to the rescue. He danced and jumped about the room, bleating as did the lamb. The entire picture was hilariousto everyone but the hotel manager. Dave finally had to give the lamb to a children's zoo. He manages to visit it, however, whenever he is in the States.



We don't have any pictures of Dave's lamb because the animal ate the film. But there's Dave {above} in his new bouse, the guys at a press conference {2nd row} & below, Errol Garner.





There was also the incident when the Dave Clark Five, plus assorted guards and members of the press, were trapped in an elevator for more than an hour, following a hectic day during their recent "Wild Weekend" tour. The boys' didn't panic, but all who waited for them were panicky until the boys finally stepped safely from the elevator.

On the first tour, Dave was handcuffed to an overardent fan for most of an afternoon. Mike, during the second tour, suffered broken ribs brought about by an overly eager crowd. Dennis was practically pulled from a bus while signing autographs on the "Wild Weekend" tour. A fan held onto his hand as the bus pulled away. Quickly thinking, Mike and Lenny held onto Dennis's legs. If it weren't for them, one lucky fan would have had a cherished souvenir -- Dennis Payton, himself!

Although prone to accidents and unexpected "visits" from fans, the boys also trick each other. This is the only way they can relieve the tension caused by their hectic schedule.

For instance, Lenny was sleeping one day when the other four boys gathered

in his room. On the floor beside the bed, they placed a large, cream-covered cake, a gift from a fan. For more than an hour, they laughed among themselves. When Lenny would awake, there would be no other way for him to get out of bed but to step into the cake. It was a seemingly fool-proof plan. Then, when the boys could hardly control their laughter, Lenny's voice could be heard. "And just who told you I was sleeping?" he asked. The boys broke into uncontrollable laughter, as Lenny had been awake all the while the boys' had been scheming.

Thoughts of such incidents as these ran through our minds as we watched the boys and their fans. The time had come for the teen party to end. The boys dashed from the room, waving a happy goodbye to their fans. As the boys disappeared amid a group of ever-present guards, our eye was caught by a large chalkboard which stood at the front of the room. On this board was scrawled the words which made incidents such as the above worthwhile, words which summed up the reason the DC 5 love what they are doing -- The DC 5 Forever! □

!!!

Thank you for the many compliments on our recent series,
 "The Village Club Scene" ...
 HIT PARADER now wishes to extend a cordial invitation
 to go west with us as we visit Los Angeles. ALL SET...
 THEN AWAY WE GO!

THE LOS ANGELES CLUB SCENE

Back in the so-called "good old days," the Trip was known as the Crescendo and was a popular Sunset Strip hang-out for luminaries in the movie colony. But within the last two or three years it became quite apparent, at least in Hollywood, that adult niteries were dying. Mr. Elmer Valentine, an enterprising entrepreneur who started the famous Whisky A Go Go, decided to expand his operation to include a large-capacity club for young adults that would feature big name acts in a semi-concert atmosphere.

Mr. Valentine was aware that youth had moved in and gained control of the pop music market, as well as the club circuit. "Youth has more money," he explained; "adults have to pay the rent or the mortgage, but kids take their allowance or their salaries from bagging groceries or whatever and spend it going to places they enjoy. Kids can come and dance and see a good act for less than they might spend on a movie."

The Trip's management frankly caters to the "hippie," the long-haired crowd; "I don't believe that anyone who wears long hair (speaking of the males in particular) is bad, because of it," Mr. Valentine stated. "We've never had any trouble here."

Approximately \$50,000 was spent on refurbishing the old Crescendo before it became the Trip. Whole rooms (of

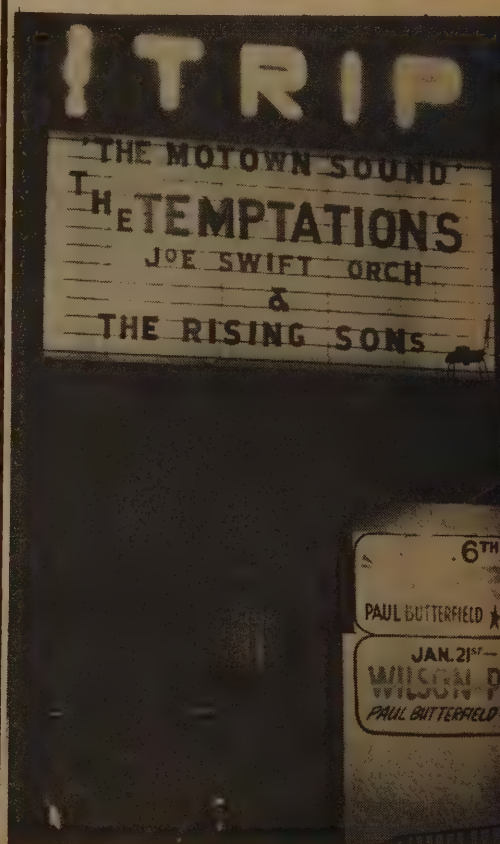
the lounge variety) were relocated, carpeting was installed, and one of the best sound and lighting systems in Hollywood was set up.

The age limit for the Trip is 18 and up. Since the drinking laws of California prohibit serving alcohol to anyone under 21, the younger patrons are stamped on the hand when they enter (after a thorough I.D. check). Waitresses then scan hands with an ultra-violet light before taking orders. They even have a system for telling the drinks vs. the soft drinks at a glance—soft drinks are served in frosted glasses, alcohol in clear ones.

The door admission varies, depending on the attraction on stage, from \$1.50 to \$3.00; soft drinks are \$1.00, liquor \$1.25, and food is available.

The Trip has a distinctive atmosphere which isn't found at most of the other clubs, whether "go-go" or "straight." The currently popular rock or folk groups not only perform at the Trip, they frequently go as patrons to catch other acts and to meet people who share the same attitudes and interests. One night at the Trip might net two of the Lovin' Spoonful, all five of the Yardbirds, several well-known local disc-jockeys, the Byrds, Paul Butterfield, Bob Dylan's manager, Keith Allison, press agent Derek Taylor, and just about any other pop personality passing through or stopping in LA.

Although the Trip was opened only last September (with Barry McGuire as the first headliner), it has become pro-



THE TRIP

by Leslie Reed

If you are between the ages of, say, 18 and 25, if you dig the pop music scene, like to dance, and want to hear the latest and best pop groups -- and you happen to be in Los Angeles -- you will probably find yourself at The Trip.

A "trip" is, in hip terms, the experience one has while under the influence of LSD, a hallucinogenic drug. Hence the name of the club.



bably the most successful--and crowded--base on the Sunset Strip. All manner of acts are booked, but the folk-rock

and blues sounds are the most heavily represented. The Byrds are possibly the biggest favorites; the Trip is their special bailiwick, whether they are performers or patrons. Other recent acts were the Lovin' Spoonful, the Grass Roots, The Rising Sons, Paul Butterfield and his Blues Band, Marvin Gaye, and the Miracles. The night of this interview the Temptations were breaking attendance records. Scheduled in the near future: Donovan, Martha and the Vandellas, the Four Tops, and hopefully Ramsey Lewis.

When selecting acts to book into his club, Mr. Valentine relies most heavily on the bestselling album charts rather than the singles setup. He will very rarely book an attraction that has had only one single (except for the "back-up" group). His choices have been quite astute, judging from the large crowds packed on the dance floor and squeezed around the small tables.

In addition to its regular offerings of music, dancing, food, drink, and celebrity watching, the Trip will present a new concept in Hollywood entertainment very soon. After the 2 o'clock curfew on liquor (which has also been closing time), the Trip will feature a special "late breakfast" until 4 a.m., with a movie projector and silver screen presenting old silent movies, serials, and the like. There will be no admission charge for the movies, just for

the breakfast. Already planned are some old Chaplin films, Laurel and Hardys, and cliff-hanging serials.

It's difficult to miss the Trip while driving down Sunset; for one thing, it has a large flashing neon marquee, and for another, it is right next door to the tall, stately (on the outside, anyway) Playboy Club. While fur-coated ladies and expensively-suited men await entrance to the Playboy, long-haired, booted, leather-jacketed young people (male and female) loiter in front of the Trip, listening to the distant blast of music and waiting for seats to become available. Some never do go in--they just stand around and listen. It is a meeting place, a clubhouse for the in group; it belongs to the far-out crowd, but you don't have to be far-out to enjoy it.

For the hippies, it's home. □

Next month
we visit
"THE TROUBADOUR"

! don't miss!
HIT PARADER
August issue,
on sale June 14!



AN EX - ANIMAL

BY VALERIE WILMER



Once upon a time there was an Animal whose fair hair flopped over his eyes. He played blues on the organ the way they're meant to be played, and sang with plenty, plenty soul. He belonged to a chart-topping group and was having himself a musical ball, but the trouble was that he hated flying. So one day last year he decided that his Animal days were over, and brushing the hair out of his eyes, assembled his own combo and stopped worrying about air-planes.

The Animal's name was Alan Price and his powerhouse unit immediately joined the ranks of the British soul brothers. His hair still gets in his eyes, but Alan is happier now than he has been for

a long time. With the Animals, the group he originally formed in Newcastle, most of the singing was handled by the exuberant Eric Burdon. Alan wanted to sing too, but the way things were, it didn't work out to have two singers holding forth. And then there was the business of all the flying a name group has to do.

"Whenever we went to France, for example, we'd fly there but I'd always come back by boat," recalled Alan. "If I have any offers to go to the States now, I'll go, but only if I can make it by boat."

So Alan left the Animals and last August he formed his own group with John Walters on trumpet and fluegelhorn,

Clive Burrows doubling on baritone and tambourine, Steve Gregory on tenor, Boots Slade playing bass guitar, drummer Roy Mills, and himself on Hammond organ. ("I don't have any transport problems with the organ," smiled Alan, "I have two willing road-managers!")

Alan, whose singing is more than tinged by the influence of Ray Charles, features almost exclusively numbers made popular by American rhythm and blues artists. One of the most emotive songs in his repertoire is Chuck Willis' last recording, the tragic What Am I Living For? while Honky Tonk, the number made famous back in the 'fifties by organist Bill Doggett, is an exciting showcase for his considerable instrumental ability. 23 years old Alan, who started out on guitar and bass guitar before switching to piano, hails from Newcastle-upon-Tyne, capital city of England's Northernmost county. Although in the States that indefinable quality, which for want of a better word we term 'soul,' originates from the South, in Britain it belongs more to the tough working men of the poorer North. Together with his fellow 'Geordie,' Eric Burdon, and Lancashire's Georgie Fame, Alan Price has more soul and genuine feeling for the blues than the rest of the British pop boys will discover in a lifetime of looking.

To people like Alan and Eric who collect records avidly and rarely miss an opportunity to hear Negro singers, the blues is almost second nature now; to quote Lerner and Loewe - "like breathing out and breathing in." But although Alan admits thier initial disadvantage - "we weren't born with it, we had to learn it" - an ear cocked in the direction of the Alan Price Set would have a hard job to distinguish between the Newcastle sound and the happenings in an American Negro juke-joint.

Naturally Alan is pleased when people comment on his authentic assimilation of the genre, but he is also secretly amused that he has been so successful in achieving his original aim. Now he has reached the stage where he would dearly welcome the opportunity to return to the States with his own group and work in a coloured club. "It strikes them as a phenomenon to see white guys trying to do the soul bit," he said. "They're rather amused by it. But really it's the old argument coming out again as to whether white people can sing with feeling. People look at us

SPEAKS OUT... ALAN PRICE



Eric said Alan Price was a better soul blues player, but new Animal organist Dave Rowberry has more musicianship.



and are prejudiced right away, and then again I've heard some Americans sing who aren't that impressive, so if you will only listen you can hear who's got it and who's still struggling." And then to prove his point he added, "Obviously if people like Eric and Georgie can get up and sing with Jon Hendricks as they did when he was here recently, there must be some communication." Alan is a good deal more serious than the majority of pop singers, being sincere about his music and therefore disparaging towards people who fail to understand what he is trying to do. In spite of his declared preference for American rhythm and blues and jazzmen like Charlie Mingus, he feels that British artists will continue to be successful across the pond "as long as America keeps putting out rubbishy records." He elaborated. "It's only recently that people like Marvin Gaye and James Brown have been getting into the American Top Twenty, and this trend probably started with the popularity of the Beatles who were white and therefore accepted.

They stood for a certain type of music and gradually the coloured artists are working their way into the charts. Until then there had been nothing with any meat in it coming out of the States since the days of Presley and, I suppose, Jerry Lee Lewis. I think that Presley was an essential introduction to the roots where most of us were concerned. "Now we've reached a point where there is a sort of meeting of the ways. The Stones record in America now and of course in Britain there's been a trend in the other direction ever since American troops were stationed over here.

We have Pay-TV, slot-machines, everything people associate with gimmicky, gadgety America, and in fact now the kids in Britain are overtaking the Americans with their clothes and things. America is still classed as brash and brassy while England is more reserved, has better taste. It all levels out and you can hear it in the music, I think." In spite of Alan's ability and his reputation as an ex-Animal, he has regret-

tably had little success in the recording field. The main trouble, he claims, lies in finding suitable material. "People usually complain that the organ isn't featured enough, but it's not my intention to do instrumental numbers. I want a good, strong vocal thing because that's what I do eighty percent of the time." Another problem is finding a song that will sell, "but then who knows what's commercial and what isn't? The drag is that it's so important from every point of view to have a record - money, television, bookings and so on. But still we work and I'd rather be working than worrying about money."

Alan's story is the old, old one of having too much talent for the public to really appreciate him. If sincerity were the key to success the Set would be right up there at the top. As it is, they work regularly and conscientiously, giving plenty of enjoyment to the not so 'in' crowd who recognise soul when they hear it. If there's any justice in the world, his day will come. □



JAY AND THE

"We're not original"...

BY DIANE KLECKA

Versatility and individuality are qualities which every group attempts to acquire. In order to be "known," you must have a "sound" which establishes you as a separate entity; one which makes you "different." Now, as of late, many groups have achieved such a sound. Just listen to a recording by The Four Seasons, The Beach Boys, Jan & Dean, or The Beatles, and you can readily recognize the group which is performing.

Jay & The Americans have proven that versatility can bring success. Appearing on the pop music scene in 1961 with an emotion-filled ballad, *She Cried*, the boys' recordings have been separate and distinct in musical composition. *She Cried* was followed by *Only In America*, a fast-paced chacha. Then, again came a slow ballad, *Think of The Good Times*. Once again turning to upbeat tunes, *Let's Lock The Door* and *Come A Little Bit Closer* topped the charts across the country. The boys gambled on *Cara Mia* and *Some Enchanted Evening*, both songs which no one thought had hit potential — no one, that is, but Jay & The Americans. *Sunday & Me* and *Why Can't You Bring Me Home?*, the boys' latest hit single, are once again in the rock and roll vein.

HIT PARADER asked Jay why the group constantly changed the pace of their songs. It is the case with the majority of acts that, when they find a sound which is "commercial" and which enables them to sell records, they repeat this basic sound in each of their recordings, hoping that the public will not tire of this sound.

Jay spoke honestly. "Sure, we want to sell records. We cannot lie and say we do not. But we want to give the public more than just a simple, "catchy"



AMERICANS



tune. We carefully choose our songs so that they are right for us. We know the type of material we can successfully sing."

"Versatility is important for success. A group has an obligation to present its best to the public at all times and this cannot be done by merely repeating past successes. The public becomes bored with repeatedly hearing the same basic tune. To be honest, we, as performers, would also become bored singing in the same manner."

"Look at our basic stage act. Our repertoire ranges from our opening upbeat version of *Baby, Let The Good Times Roll* to the emotion-filled rendition of *My Prayer*. The songs in our act cover the full range of human emotions. There is laughter in a comedy rendition of the hit single *Girls*. Sadness is evidenced in Kenny's tender rendition of *I Never Will Marry*. Hu-

mility and deep understanding and devotion is evidenced in our version of *My Prayer*."

We were ready to agree that Jay & The Americans are versatile, both in their choice of recording material and in their stage presentation. But, we asked, are they original? Are the members unique individuals?

"Well, first of all, our hair is short," laughed Jay, "And this makes us somewhat original! Seriously, we do our best when we perform and record, as does any group. This is all we can do, and I am sure we cannot consider this original."

A quick look at Jay & The Americans clearly shows that this is not necessarily so. Each member of the group is a distinct individual with a personality that is easily identified on stage.

Kenny Vance is tall, dark and represents, according to the observation of many ardent fans, the typical "Latin

Lover" image. On stage, Kenny towers over the other members of the group. The audience finds itself enveloped in a melancholy mood as Kenny presents a moving and soul-searching version of *I Never Will Marry*.

Howie Kane, the group's tambourine player, is the most enthusiastic member of the group. While on stage, Howie is in perpetual motion, rocking with the upbeat tunes and slowly swaying to the strains of *Cara Mia*. Blond, with sparkling pale blue eyes, Howie is among the favorites of Jay & The American fans. When asked why this is so, Howie replies, tongue in cheek, "Because I'm adorable, why else?"

Sandy Deane is the group's comedian. On stage, he steals the show when he appears dressed as a girl and sings (in a falsetto which would make Frankie Valli blush) the pop single, *Girls*. Personable to all who meet him, Sandy is responsible for all practical jokes which occur while the boys are on the road.

Marty Sanders, the only member of the group to play an instrument (the guitar), is warm and friendly to all the group's fans. On stage, Marty is, at the same time, both secretive and quiet and fun-loving and jovial, as the song warrants him to be. Marty's flashing gray eyes and jet black hair give him the appearance of a fun-loving wandering minstrel.

Jay Black is warm and pleasing, without the slightest affectation. On stage, he is dynamic and easily "sells" his songs to the audience. Although faced with the many crises which befall the group on the road, Jay remains jovial and is happy to meet all the fans of the group. As he states, "If they care, I care."

Yet, on stage and on records, the boys blend into one solid unit. Their voices and movements become one. They are Jay & The Americans, yet five distinct individuals acting as one unified whole.

The boys' album, *'Sunday & Me'*, is fast rising on the pop music charts across the country, as is the boys' latest single, *Why Can't You Bring Me Home?*

Yes, Jay & The Americans have successfully shown that versatility and individuality can bring great rewards. As the past success of this group indicates, they shall go on proving this for many years to come. □

•LA LA LA

(As recorded by Gerry and the Pacemakers/Laurie)

MARSDEN

Now I'm gonna try to find a new girl
who'll make me feel so good
And when I do I'll sing this song and
I know I'll love her like I should
I'll sing la la la la
La la la la la la la
La la la la
La la la la la la la.

Whenever I am lonely
And I ain't got no place to go
I don't sit around and mope all day
I get up and here's what I say
I say la la la
La la la la la la la
La la la la
La la la la la la la.

You get no fun out of hangin' around
Or moaning every day and night,
It's so much better if you take it all
And come out shouting nice and bright
Well, let me hear you now
La la la la
La la la la la la la
La la la la
La la la la la la la.

Now if you've got your troubles just like
all the other guys
Don't be a jerk why, come out then to
shout this song on mountain high
Let's shout la la la la
La la la la la la la
La la la la
La la la la la la la.
© Copyright 1965 by Pacermusic, Ltd.
Controlled in the U.S.A., Canada, Mex-
ico, the Philippines by Pacemaker Mus-
ic Co., Inc.

•MONDAY, MONDAY

(As recorded by the Mama's and Papa's/Dunhill)

JOHN PHILLIPS

Monday, Monday
So good to me
Monday morning
It was all I hoped it to be
Oh, Monday morning
Monday morning couldn't guarantee
That Monday evening you would still
be here with me.

Monday, Monday
Can't trust that day
Monday, Monday
Sometimes it just turns out that way
Oh, Monday morning
You gave me no warning of what was
to be
Oh, Monday Monday
How could you leave and not take me.

Every other day
Every other day of the week is fine, yeah
But whenever Monday comes
But whenever Monday comes
You're finding me crying all of the time.

Monday, Monday
So good to me
Monday morning
It was all I hoped it to be
Oh, Monday morning
Monday morning couldn't guarantee
That Monday evening you would still
be here with me.
Monday, Monday
Can't trust that day
Monday, Monday
It just turns out that way
Oh, Monday Monday don't go away
Monday, Monday.
© Copyright 1965 by Trousdale Music
Publication, Inc.

•BANG BANG (MY BABY SHOT ME DOWN)

(As recorded by Cher/Imperial)

SONNY BONO

Bang bang I was five and he was six
We rode on horses made of sticks
He wore black and I wore white
He would always win the fight.

Bang bang he shot me down
Bang bang I hit the ground
Bang bang that awful sound
Bang bang my baby shot me down.

The music played and people sang
And just for me the church bells rang
Hey, hey, hey
Ceasar came and changed the time
And I grew up, called him mine
He would always laugh and say
Remember when we used to play.

Bang bang I shot you down
Bang bang you hit the ground
Bang bang that awful sound
Bang bang I used to shoot you down.

Now he's gone I don't know why
And till this day sometimes I cry
He didn't even say goodbye
He didn't take the time to lie.

Bang bang he shot me down
Bang bang I hit the ground
Bang bang that awful sound
Bang bang my baby shot me down.

Copyright 1966 by Cotillion Music,
Inc. and Five-West Music.

•YOU'RE MY SOUL AND MY INSPIRATION

(As recorded by The Righteous Bros./
Verve)

BARRY MANN

CYNTHIA WEIL

Girl, I can't let you do this
Let you walk away
Girl, how can I live thru this
When you're all I wake up for each day
baby
You're my soul and my inspiration
You're all I've got to get me by
You're my soul and my inspiration
Without you baby what good am I.

I never had much going
But at least I had you
How can you walk out knowin'
I ain't got nothin' left
If you do baby
You're my soul and my inspiration
You're all I've got to get me by
You're my soul and my inspiration
Without you baby what good am I
What good am I baby.

Baby, I can't make it without you
Yeah I'm telling you baby
You're my reason for laughing or cryin'
For livin' or dyin' baby.

I can't take it without you
Please I'm beggin' you baby
If you go it'll kill me
I swear it girl
I just can't bear it
You're my soul and my inspiration
You're all I got to get me by
You're my soul and my inspiration
Without you baby what good am I.

Copyright 1966 by Screen Gems-Col-
umbia Music Co., Inc.

•BACKSTAGE

(As recorded by Gene Pitney/Musicor)

F. ANISFIELD

W. DENSON

A thousand hands applaude tonight
I sing my songs my star shines bright
I stop and smile I take my bow
I leave the stage and then somehow
Backstage I'm lonely
Backstage I cry
You've gone away and each night I seem
to die a little.

Out on that stage I play the star
I'm famous now I've come so far
A famous fool I let love go
I didn't know I'd miss you so
Backstage I'm lonely
Backstage I cry
Hating myself since I let you say
goodbye.

Every night a different girl
Every night a different club
And yet I'm lonely all the time
When I sign my autograph
When I hold an interview
Can't get you out of my mind.

Come back my love
Come back to me
I need you now
So desperately
What good is fame
It's just a game
I'd give it all to be the same
Backstage I wait now hoping I'll see
Your smiling face waiting there backstage
for me
Your smiling face waiting backstage for
me
Backstage, backstage.
© Copyright 1965 by Eden Music and
Catalogue Music and Primary Music.

•DID YOU EVER HAVE TO MAKE UP YOUR MIND

(As recorded by The Lovin' Spoonful/
Kama Sutra)

JOHN SEBASTIAN

Did you ever have to make up your mind
And pick up on one and leave the other
behind
It's not often easy, it's not often kind
Did you ever have to make up your mind.

Did you ever have to finally decide
And say yes to one and let the other
one ride
There's so many changes and tears you
must hide
Did you ever have to finally decide.

Sometimes there's one with big blue eyes
and cute as a bunny
With hair down to here and plenty of
money
And just when you think that she's that
one in the world
Your heart gets stolen by some mousy
little girl.

Sometimes you really dig a girl the
moment you've kissed her
But then you get distracted by her older
sister
And in walks her father and takes you
in line
Says you better go home son and make
up your mind.

Then you know you better make up your
mind
To pick up on one and leave the other
behind
It's not often easy, it's not often kind
Did you ever have to make up your mind.
© Copyright 1965 by Faithful Virtue
Music Co.

2 Stagestruck Kids

by Jane Heil



Every year a whole lot of kids - nobody really knows how many - come to New York to try to make it in show business. Where do they live? How do they get started? How on earth do they stay alive?

Hit Parader thought you'd like to know - because someday one of those kids might be you.

Bruce Roman is a dancer-choreographer-actor-model who ran away from home at the age of fourteen. Bruce Scott is a singer-musician-actor-TV personality who has always lived in Manhattan and has always been in the theater. They are both teenagers, and they live together in "the only tenement left in the East Forties." Between the two of them they form a sort of composite of all those thousands of stagestruck kids.



TACKLE BROADWAY

Tall, slim, Bruce Roman greeted me at the door. Listening to him gives one the distinct impression of being in a whirlwind of plans and projects.

"What a time I had yesterday! I was out at the airport all day in freezing weather. Boy, I'll give you a story on how they treat actors in TV commercials!" Lousy, it turned out.

He showed me around their \$30-a-month apartment. His bedroom looked - astonishingly - as if it had just been whipped up by a giant eggbeater.

"I'm entirely organized now. Everything. That's what I've been doing all day.

"Sunday night I'm giving a talk in upstate New York, on natural acting. Another guy is giving his opinion as a studied actor. That's my thing; I've never really been a student but I've always worked.

"Next week I'm doing some choreography."

I asked where Bruce Scott was. Bruce pointed to a closed door. "He's in there, meditating. He'll be out in a little while."

"Can I show you my sketches? And my poems?"

"Okay, but I want to know about your acting career, too."

"Sure." And he showed me sketch after sketch, and read poem after poem, many with such fascinating titles as, "Teatime, Dear?", "And Wonderful," and "We Must Straighten Our Bedsheets," an anti-war poem.

"I'm a Quaker. Why should man have to kill, when he can do it mentally?"

"How did you get so smart so young?" I asked.

"I left home at fourteen. Thank God I didn't fall apart. When I was a kid

in Pennsylvania, a boy threw a kerosene lantern at me. I was crippled until I was thirteen. Then I couldn't stand it any more, and I took dancing lessons for a year. I built my leg up and now I'm completely fit." He showed me skin grafts all over his legs - apparently just walking after that accident was a bit of a miracle.

"I came to New York when I was fourteen. Got a room for two days for \$10. I came because I had read about a part in Variety. I came for that - but I didn't get it. Then I read about a chorus audition for the "Connie Francis Spectacular." Got a feature part in it...met a boy in "Bye, Bye, Birdie" - he told me a spot was coming up in that. I auditioned and got it."

"But weren't you nervous?"

"No, I wasn't nervous because I had to live. I was in "Birdie" for nine months, and then I did it again in stock. I was also going around to agencies and doing a lot of modeling." (He brought out a newspaper clipping with a photograph of him, wearing glasses and carrying books. Underneath were the words, "Is Ohrbach's for Marty Carlsen?")

"The summer I was sixteen, I went to England. We docked but I couldn't get off the boat; I didn't have any working papers. So I got in as a student and worked anyway. I was guest lead dancer in the Jazz Ballets Company. I was third lead in a West End Show. I sang and danced at the Grosvenor House Hotel. Then I got mono and had to come home."

"When I came home, I met Bruce Scott, and he took me to the Actor's Studio. He was in a project with Shelley Winters and Keir Dullea. I started helping with the choreography. I actually

choreographed a show, "Days of the Dancing."

"That Fall I danced and talked on 'The June Havoc Show.' Then I had the juvenile lead with Forrest Tucker and Margaret Whiting in 'Mr. President' at the Starlight Musical in Indianapolis. I also did TV commercials, and 'West Side Story' in stock. There was supposed to be a TV series in 1965 - 'The Gang's All Here' - but it fell apart, I love live performing - I'd love to be a Broadway actor. I won't go into movies - until I'm asked. Theater is very hard work. You have to work for it - if you do, it'll work back for you."

There was shuffling and noise from the direction of Bruce Scott's closed door.

"My parents," Bruce Roman concluded, "think I'm a fool. But whatever I do, they go along with. There used to be some friction, but now they understand me, and everything's beautiful."

The door suddenly opened, and in walked Bruce Scott, looking like a young and slightly depraved angel. He flopped moodily onto a sofa and began - in answer to my questioning - to tell me the story of his career.

"I'm probably the only guy in New York who didn't have the problem of finding someplace to live. My grandmother was the landlady here for thirty-five years. I've lived in this same apartment all my life.

"I started singing in the choir of The Little Church Around the Corner. I was in that choir 8 years. Went to Europe three months with an opera. Did all kinds of plays and operas around the country. Did opera on TV, acting, off-Broadway shows, took acting lessons. For a long time all I could think about

{CONTINUED ON NEXT PAGE}

{CONTINUED FROM LAST PAGE}

was Broadway, but I couldn't make any bread.

"Then I started with pop records. Well, even before that I used to kid around and sing with Frankie Lyman's brother Louis. We went to the Professional Children's School together. Then big Bruce Roman came back, and we got four guys together, two Negro and two white. We were going to call ourselves the Polka Dots. We didn't want to do rock and roll; we wanted to do jazz, like the Hi-Lo's. There was no 'sound' around then - it was just us. We had a good sound and bad managers.

"We had a thing with pipes and cherry blend tobacco. But I always used to burn my tongue."

"Finally we just broke up."

"Two years went by, and nothing happened. Then they put me in the Village, the Cafe Wha', with a variety act. I got in with Richie Pryor, and started getting known. I got with Vic (Vic Catala, Bruce Scott's as well as Bruce Roman's Manager) - then things started to happen."

(Bruce Scott appears to have been adult practically all his life - here's proof, in this story he tells: "I was sixteen, and I was supposed to do a VO - voice-over - of a kid in a commercial. So I was there, in the studio, waiting around. They took one look at me lounging around and smoking, and they wouldn't let me do the spot. They were sure I was over eighteen.")

"I got a contract with Mercury Records, cut a record, it flopped. But it got me Merv Griffin, Hullabaloo, and the Mike Douglas Show. Now I'm a regular on the Merv Griffin Show. Went to the Coast, did Shvaree, Hollywood A Go Go, Shindig. I do a lot of out-of-town TV shows. The Mike Douglas Show in Cleveland, Jerry G. Show.

"Then I went with MGM. I recorded an album in England - it's been out a month. It's selling well - several thousand copies sold so far."

"I'm not a rock and roll singer. I'm not any kind of singer. I'm just a singer. I did 'Yesterday,' for example, with forty strings."

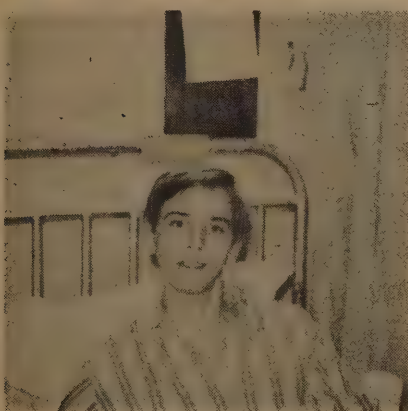
Bruce Roman, who had gone out to the store to get a new battery for their hi-fi set, put Bruce Scott's new album on for me; I liked it. One song is called 'Once A Thief, Twice A Thief.' "Big Bruce and I wrote that," Bruce Scott told me. He hangs around with, works with, and digs: Quincy Jones, Jimmy Witherspoon, Roger Kellaway, Bobby Brookmeyer and Jim Hall.

"I came out with a single - 'So Much to Live For.' And I was up for a Broadway show. I went to England, came back and found out I got the show. We started rehearsing January tenth." This is the biggest thing so far in Bruce Scott's





Above, and above left, Bruce Roman backstage during the production of "Days Of Dancing." Left, Bruce Scott and a lady friend.



career - and he can hardly contain himself when he talks about the play and his part.

"It's called, 'The Lion in Winter,' but the original name was, 'A Day in the Life of Henry the Second.' It's a light parlor-room comedy starring Robert Preston and Rosemary Harris. I play John, the youngest of three sons, the most important son. John ended up becoming King John and signing the Magna Carta. I think he was the brightest.

"What do you plan in the future?" I asked.

"King Henry the Second," Bruce smiled. "And I plan to have a TV pilot. And my next single is going to be, 'You Can't Lose Something You Never Had.'"

"Would you like to go back into opera?"

"I could've done anything I wanted. But now - leave all this money? This is my shtick."

"Do you have any advice?"

"Ooooh, man!" Bruce Scott groaned, "I can't give anybody any advice! I don't even know myself. There isn't anything I can tell them they can't learn better by themselves. I haven't learned myself yet - I'm just starting."

But then Bruce Scott, Bruce Roman and I started hashing it out, and Bruce Scott said, "You can do anything you want to do. Everybody has a talent of some kind or other. Here's an example: Steve Paul." (Steve Paul owns 'The Scene', a very successful Manhattan discotheque, and often appears on late-night TV talk shows). "Steve has a talent for what he does."

"Just do what you want to do," Bruce concluded, "as long as you don't hurt anybody." And we wholeheartedly agreed.

Suddenly the interview changed its tone; Bruce Scott rushed across the room, opened a cabinet, filled with boxes, and said, "Look - this is my hobby. I'm a toy freak. That's like a toy nut, only worse. My newest hobby is slot car racing. See that Porsche? I put that together myself. See these tiny electric trains? I got them in Belgium." The two Bruces started a very involved discussion concerning girls, and then Bruce Roman picked up the phone, called his manager, and said,

"Vic? I have exactly 26 cents to my name. Where's that check?"

I stepped over Bruce Scott's tiny trains and cars, got ready to leave, and started drawing conclusions as to what I could tell Hit Parader readers about getting started in show business.

Come to New York, find a cheap place to live, work hard, read Variety, don't be nervous, get yourself a good manager, don't ever give up - and when you get 'down to your last 26 cents, stay cool.

Not long after this interview, Bruce Scott and Bruce Roman split up and parted ways, apparently over the issue of Bruce Scott's new success. That's show business, too: uncertainty, surprises, making friends - and losing them.

But if that's what you want, and you want it badly enough, nothing anybody says will keep you away. □

A HEALTHY AIR

BY VALERIE WILMER

A vertical strip of a book cover featuring a repeating pattern of stylized, dark, geometric shapes on a light background. The shapes are arranged in a vertical sequence, alternating between forms that resemble a stylized 'S' and 'K' or 'Z' and 'X'. The pattern is dark and textured, possibly made of a different material or a heavy ink application, against a plain, light-colored background. The overall effect is a rhythmic, abstract design.



Pete Quaife likes mod fashions.

The Kinks' recent entry into the charts with *A Well Respected Man* set a lot of people wondering whether this decidedly disreputable looking group with a reputation for 'punch-ups' on stage were, at last, joining the realms of the class-conscious. For those with a rebellious mentality, I'm pleased to report that they're not. I recently spent a hectic morning with the off-beat quartet, and even if Ray Davies does insist on carrying a brief-case and rolled 'brolly' (umbrella), in the best British tradition, the Kinks are a gloriously long way from joining the ranks of the respected.

The Kinks' press day began with a photo-session which eventually, took them out into the London streets where their unkempt hair and predilection for climbing lamp-posts attracted attention from all quarters. "Get yer 'air cut, darlings!" shouted a Cockney pillar of society. Retorted Ray: "It's comedians like you that keep us in business, mate."

At 21, Ray Davies of the long mournful face and introverted disposition is the motivating force behind the Kinks, who comprise his brother Dave on lead guitar, Pete Quaife on bass guitar and drummer Mick Avory. Ray, a basically shy person with a reputation for stubbornness, moodiness and a hatred of the pop business, enjoys writing songs and is responsible for all of the Kinks' singles and most of their album material to date. As much as he hates the pop business at times, Ray enjoys the freedom of expression that composing lyrics gives him. When the photo-session was over, the *enfant terrible* of the British pop scene relaxed in his publicist's office and spoke freely about his likes and dislikes.



Writer, Ray

"When I wrote *A Well Respected Man* it got me thinking along the lines of writing about people. I've just done one about a fallen idol - a rock singer - and I realise that I enjoy writing more about specific people and situations than just generalising. We're working on our third album now which will be a mixture of songs. They're mostly by me - the others are too lazy to write anything!" he exclaimed, allowing a rare smile to cross his mournful face.

Ray has been writing songs ever since he first picked up a guitar at the age of eleven. "It's a good way of communicating with people," he maintained. "The way things are now I spend half my time writing songs and the rest in personal appearances. I like audiences," he said warmly, "And I even like crowds that don't shout. I feel that it's up to them. They pay to come and see us so they can do what they want to do."

Favourite Kink with British fans is the cheeky Dave, two years younger than Ray and as out-going as his brother is withdrawn. Dave also feels that the greatest advantage he has gained from belonging to a successful pop group is the opportunity for self-expression. "At school I used to hate being pushed down," he told me. "As soon as I got out of school I found that I could do what I wanted. I've settled down to something now - before I didn't know what was happening."

Ultra-sensitivity appears to be a common factor where the Davies Brothers are concerned. Ray can hardly stand criticism and Dave gave up learning music as a child because he didn't like his teacher. "I made myself hate it because I couldn't stand

OF REBELLION

the bloke," he grinned ruefully. "So now I think up a few songs but I can't write them down. Ray writes songs by the thousand while I'll get an idea just walking down the road and then forget it. The difference with us is that Ray can plan it out but unless I get to a tape and record it, I've lost the song.

"I enjoy writing words, though. If I've got a melody first, I'll spend ages fitting words to it. I will write more, but I've done a lot of stuff you'll never hear because Ray doesn't like it. He's so involved with his own stuff that when he listens to mine it doesn't sink in. So whenever I get a song, I'll get Pete and Mick to learn it and we do it together in the studio."

Such diverse personality differences between the two brothers have led to highly publicised feuds within the group. The Kinks stress that the seriousness of these feuds is nothing more than publicity, yet there was a time when their image was endangered by something approaching a fight occurring onstage during an actual performance. Drummer Avory whose cymbal was involved admitted, "You're bound to cross swords a bit. When you work with the same people every day and go out together after work, you get on each other's nerves. It's best to work and then seek your own pleasures alone," said he sagely. "That way you have a little more respect for each other."

Mick only joined the Kinks two years ago, just before they made number one in the British charts with "You Really Got Me." The other three had known each other since childhood, growing up in Muswell Hill, North London. Although tagged 'the quiet one,' the rather fiercelooking drummer enjoys meeting all the many different people that being a Kink enables him to meet. "If you're interested in any particular thing you can always meet the people who know about it. This broadens your mind and so the pop scene never gets boring."

The Kinks are currently lined up for a tour of the States with Gene Pitney, probably in April. On a earlier visit,

they found they liked the West Coast more than anywhere else. "We had one day off each week so we were able to get around a bit," said Mick. "Our music distributors showed us around recording sessions and so on, and we were able to pick up quite a few different ideas. For example, the Americans use more echo on percussion - things like that. It's all experience and it all helps you to improve."

And that according to chief spokesman Ray, is just what the Kinks are doing. In spite of his ultra-thin skin when it comes to criticism of any kind, Ray is now self-assured enough to meet jibes headon and give as good as he gets. The group has had just about every kind of criticism levelled at them in the past few months - 'The Kinks are slipping!' being the favourite cry from the musical press. Retorts Ray: "People always say you're slipping as soon as you don't soar to the top of the charts with your newest single.

"As far as the press is concerned, we started slipping as soon as we became popular. But it's when you become less popular that you improve. Maybe we're slipping Pop Fifty-wise because we're not a 'pop' group in the accepted here-today-and-gone-tomorrow sense of the word. We are more than that. We play pop music but we are four different personalities who are continuing to improve as a group, and that has been our aim all along."

Ray laughed, a dry sardonic laugh - "The papers are getting very upset because they built us up and then as soon as we made it, started knocking us. It must be galling somebody somewhere that we're as popular as ever in the ballrooms and theatres. They think they can make you and break you, but if the fans like you, nothing the papers say will stop them coming back."

And that's just what the Kinks' fans do. They sent their most recent offering, Till The End Of The Day, far up the charts in defiance of all those screams about "slipping." The group has a healthy air of rebellion still and as long as that is there, the young ladies and gentlemen of Olde Englande will continue to support the way-out and not so class-conscious Kinks. □



Dave, above, says "Ray writes songs by the thousand while I'll get an idea and forget it." Ray says, "I write about people."

●DISTANT DRUMS

(As recorded by Jim Reeves/RCA Victor)

CINDY WALKER

I hear the sound of distant drums
Far away, far away
And when they call for me to come
Then I must go and you must stay.

So Mary, marry me
Let's not wait
Let's share all the time we can
Before it's too late and
Love me now for now is all the time
there may be
If you love me Mary, marry marry me.

I hear the sound of bugles blow
Far away, far away
And when they call then I must go
Who knows where or who can say
So Mary, marry me
Let's not wait
For those distant drums might change
our wedding date
(Repeat chorus).

© Copyright 1963 by Combine Music Corp.

●NOTHING'S TOO GOOD FOR MY BABY

(As recorded by Stevie Wonder/Tamla)

**WM. STEVENSON
H. COSBY
S. MOY**

Nothing's too good for my baby
Nothing's too good for my girl
Nothing's too good for my baby, oh no
I'm the luckiest guy in the world
'Cause I've got one pearl of a girl
For my baby I work part-time
Down at the neighborhood five and dime
Half of my money goes to buy her some
of the things her little heart desires
The other half goes dime by dime
To show my cookie a real good time
'Cause nothing's too good for my baby
Nothing's too good for my girl
Nothing's too good for my baby, oh no.

She sweet and she's kind
And she tells me that she's mine all mine
now
Ain't that lovin', ain't that livin',
Ain't that oh oh over again now
Nothing's too good for my baby
Nothing's too good for my girl
Nothing's too good for my baby, oh no.

I walked around with my chest stuck out
'Cause my baby's worth braggin' about
Every Johnny, Jackie and Jim
Wished that she belonged to him
I gave up the old gang of mine
'Cause with my girl goes all my time
One of these days I'm gonna buy a ring
And marry her and everything
'Cause nothing's too good for my baby
Nothing's too good for my girl
Nothing's too good for my baby, oh no.

She's sweet and she's mellow
And she tells me that I'm one heck of a
fellow, now
Ain't that lovin', ain't that livin',
Ain't that oh oh over again now
Nothing's too good for my baby
Nothing's too good for my girl
She's all right and out of sight and I
love her ah ha ha ha yeah.

© Copyright 1966 by Jobete Music Co., Inc.

●THE "A" TEAM

(As recorded by S/Sgt. Barry Sadler/RCA Victor)

**WHITCUP
FAIRBANKS
SADLER**

Twelve men strong and true
Twelve men fight for you
On their heads a beret of green
Twelve men invincible
The A team.

Twelve men heard the call
Ready to give their all
They bring hope where they are seen
Twelve men invincible
The A team.

From Asia's tropical jungle rains
All the way to Africa's burning plains
Wherever there's trouble night or day
Go the men of the Green Berets
To ban the fire of freedom's dream
Twelve men invincible
The A team,
Twelve men invincible
The A team.

© Copyright 1966 by Music Music Music, Inc.

●REMEMBER THE RAIN

(As recorded by Bob Lind/World Pacific)

BOB LIND

Angel that you are you still remember
summer walks and quiet talks we had
before our clouds were breaking
In the heaven of your mind your hopeful
heart has put behind all the ugly jealous
times our hearts were aching
Now that your pain has been mended
You're always seeing one side
Behind the bright easy laughter
Rivers of tears have been cried
So remember the rain, when you think
of the sunshine
You've got to try to see that it's gone
for you and me
And there is no way to bring it back
again.

In a silent state of way I love you more
than I can say
But now it's locked in yesterday and must
remain there
A gentle prisoner in the stall
Sometimes forgets the very walls that gave
her shelter in the fall have also chained
her
Drink from the spring of tomorrow
Yesterday's well has gone dry
All the good times are behind us
And whenever you ask yourself why
Just remember the rain, when you think
of the sunshine.

On the ocean of a smile we floated easy
for a while
But now we drifted to the shore where
beauty dies
It isn't easy to explain I never dreamed
you felt the same
But even tho' you're not to blame we
can't continue
Don't let yourself pretend that we've got
something to extend
You've got to try to face the end with all
that's in you
Oh I can't deny that I love you
But my soul can no longer be bound
Fly on the wings of your freedom
But whenever you look to the ground
Just remember the rain when you think
of the sunshine
Try to understand it has fallen from our
hands
Just be thankful that your soul is still
your own.

© Copyright 1965 by Metric Music Co.

●SHAPES OF THINGS

(As recorded by The Yardbirds/Epic)
**P. SAMWELL-SMITH
K. RELF**

J. McCARTHY

Shapes of things before my eyes
Just teach me to despise
Will time make men more wise
Here within my lonely frame
My eyes just hurt my brain
You fool it seemed to say
Come tomorrow, will I be older
Come tomorrow, maybe a soldier
Come tomorrow, may I be bolder than
today.

Now, the trees are almost green
But will they still be seen
When time and tide have been
Falling into your passin' hands
Please don't destroy these lands
Don't make them desert sands
Come tomorrow, will I be older
Come tomorrow, maybe a soldier
Come tomorrow, may I be bolder than
today.

Soon I hope that I will find
Love's deep within my mind
That won't disgrace my kind.
© Copyright 1966 by Unart Music Corp.

●LOVE IS LIKE AN ITCHING IN MY HEART

(As recorded by The Supremes/Motown)

**EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND**

The love bug done bit me
Didn't mean for him to get me
Woo get up in the morning and I'm filled
with desire
No, no I can't stop the fire
Love is a real live wire
Oo it's a burning sensation
Far beyond imagination
Love is like an itching in my heart
Tearing it all apart
Just an itching in my heart
And baby I can't scratch it
Keeps me sighing
No Mama can't help me
No daddy can't help me
I've been bitten by the love bug
And I need some information
To help me out this situation
Now when you're ill you take a pill
When you're thirsty, drink your fill
What you gonna do oh yeah
When love gets a hold, a hold on you
Love is like an itching in my heart and
Baby, I can't scratch it.

Love is a nagging irritation
'Causing my heart complication
Love is a growing infection
And I don't know the correction
Got me rocking and a reeling and I can't
shake the feeling
Love is like an itching in my heart
Tearing it all apart
Just an itchin' in my heart baby
I can't scratch it
Keeps me sighing oo
Keeps me yearning
Keeps me burning, keeps me tossing, keeps
me turning
Keeps me yearning
I been bitten by the love bug
And I need some information to help me
out this situation
Love is a nagging irritation
'Causing my heart complication
© Copyright 1965 by Jobete Music Co., Inc.

Big Daddy of the Blues Singers...

Dave Van Ronk



Not so long ago - ten years or so - that gutsy, sorrowful, driving Negro folk-blues sound was the sole property of the Negro blues singers themselves. Any white singer who tried to get that sound himself got put down from every direction. That is, until one big, bearish, goodnatured, gruff, unfoolable - and tremendously talented - young man named Dave Van Ronk came along. He had what it took to make white blues singing acceptable. Part jazzman, part folksinger, part blues singer, part innovator, he's influenced Bob Dylan, The Blues Project's Danny Kalb, the Animals - in fact, the Van Ronk guitar style and arrangements are probably the most-imitated in New York. ("See H.P. June issue, Village Club Scene.)

If there's one point, one traceable event, when all those gutsy blues sounds got switched over to the white, young, mainstream track, Dave Van Ronk is it. And for plenty of good reasons: his sound has all the humanity, compassion and emotion the Negro sound has - plus elements that are pure Van Ronk. Unusual strength and power...a grating, hogcalling, superbly human voice...a guitar style so accomplished it easily transcends the limits of form and swings out into freewheeling art...a stage presence at once amusing, strong, uninhibited, and, sometimes, just plain dirty. But that's part of the Van Ronk charm, and it was even at work one recent afternoon when he appeared for an interview, his head sunk a little deeper into his great body, mumbling about a terrible hangover, two quarts of

whiskey and seven sailors with whom he and his wife argued about Viet Nam until four in the morning.

"The funny thing is," Dave says with a dazed look, "we were all on the same side."

First he mentions that he hopes to be an actor in the near future. Ever done any acting? I ask.

"Yeah - I played Long John Silver in junior high school once." Terri, his wife and manager, says, "I think he's the Sidney Greenstreet type."

"No, I'd rather be Peter Lorre."

"But you look like Burl Ives," I say.

"No. In thirty years I want to play Big Daddy in 'Cat on a Hot Tin Roof.' But in the original version, the one where everybody dies and Big Daddy croaks, too."

"About your singing..."

"I've had a checkered, devious career," Dave says proudly, "but I'll try honestly to tell you."

"I'm a high school dropout. I advocate dropping out. I got thrown out when I was fifteen. In fact, they coined a neologism about me - I was pronounced 'ineducable.' I set a record for non-attendance..."

"...there's a saying: 'A proficiency at billiards is a sure sign of a misspent youth. I had a misspent youth, and I don't even have a proficiency at billiards.'"

"I started out as a tenor banjo player with a traditional jazz band. I used to take the vocals because I was the only person in the band who could carry a tune."

by Jane Heil

"You have what I call a very 'dirty sound'," I said.

"I've gotten much more foul as I've gotten older. Joan Baez has a beautiful, sweet voice. God gave me a HORRIBLE voice - so I HAD to learn how to sing. Louis Armstrong is my big influence - that is, Armstrong until 1934. And I owe a lot to Reverend Gary Davis. He's the most talented traditional singer I know. As a guitarist, there's nobody else in it with him. My favorite performers are Gary Davis and Lotte Lenya."

"Well, anyway, there was no work for the band. We used to work in horrible places. West Orange, New Jersey, the Cabana Club. The monster who ran it asked me to sing between the sets - for an extra \$5 a night.

"Then there was the Amber Lantern in Jersey. We got 50% of the gate. That meant 35 cents each.

"I stopped doing trad. jazz because I had to bring a banjo and a guitar.

"Those guys in the jazz band were old cats - groovy, sweet guys. They played jazz pretty good for a bunch of stockbrokers. They were doing it for

{Continued On Next Page}

{Continued From Last Page}

fun. I was doing it for a living.

"I went from 240 pounds to 170 in six months. Once I literally collapsed from malnutrition."

"How did you stay alive?"

"I finally joined what is known as, 'The Dawn Patrol.' You go out around five A.M. and you cop people's milk and eggs from their doorstep.

"That's called, 'Gutter Wisdom.' It takes months of starvation to do something like that."

"When the Weavers were around, we had a quartet. We used to play German weddings in Ridgewood. No money - but all the beer we could drink.

"You'd be surprised how much beer four guys can drink.

"God, did we have a repertoire. That was 1949. In 1954 the band broke up because of internal friction. The last date we played was an anarchist meeting. Then I joined the merchant marines - I was a deck ape. And I ran a poker game. Made \$1500 one night. Left the ship \$600 in the hole."

About this time - when Dave returned from the sea - he became a 'Washington Square blues singer' - surely the only Village kid with a solid background in traditional jazz.

"I was a failure. I was out on the street. I picked folk music because I was convinced it didn't have a chance.

"Now I walk into my house, and I look at my possessions, and I say, 'Somebody's putting me on'."

"Actually, it was Odetta who made up my mind to be a folksinger. We were playing the Bizarre - Odetta was the headliner - and she said to me, 'You're very good - you should keep this up.' In fact, she took a tape of me out to Al Grossman in Chicago. But she lost it.

"Albert Grossman" (now Peter, Paul and Mary's, and Bob Dylan's manager) "was opening the Gate of Horn in Chicago. I hitchhiked out there to audition for him.

"Three days with no sleep. I'd stand out there in the street six hours, and nobody'd pick me up. I lost my wallet on the first ride I got, and landed in the middle of Ohio with four cents in my pocket."

Dave winces with the recollection.

"It was like that Trail of Tears, when they removed all the Cherokees from North Carolina? That was my Trail of Tears - New York to Chicago.

"So I got to Chicago, and I auditioned for Grossman, and he said, 'I've got Muddy Waters and Memphis Slim here. What do I need with you? I said, 'Grossman, you're Crow-Jimming Me!' And I stormed out.

"When I finally got back through the Queens-Midtown Tunnel, I had to WALK to 102nd. Street (in Manhattan), where



I was living at the time, because I would not ask a cop for money. I wouldn't stoop that low.

"Then there was the jug band thing. The industry said, 'The next big thing is going to be jug bands.' So Max Gordon - at the Village Vanguard - asked me if I thought I could get a jug band together. It took me two minutes of phone calls. That was 'The Ragtime Stompers.'"

"...nothing came of it. I've built a whole career on this!"

How was it when you first became well known? I asked.

"Embarrassing! But it didn't happen overnight. Like Bob Dylan, he happened overnight. Even so, it was a very mind-twisting experience.

"I never had a big break. It was just patience and accidents...slowly accruing. A gig comes up, a record date comes up..."

Does fame have its disadvantages?

"Depends on the variety of fame. Now, people can't keep their hands off Bobby (Dylan). We can't have a conversation on the street. In a bar, we can't sit without people coming up to him. We were sitting in a corner one day, and people had been bugging Bobby all day long, and a guy came up and asked Bobby for his autograph - and Bobby snapped his wig. That guy had to pay for all the guys before him.

"And then, at Newport, we were with Pat Sky - oh, he's good - and Bobby and Donovan. And we got attacked! By two or three hundred kids! We were off in a corner, and all of a sudden somebody said, hey, there's Dylan. And we were drunk as skunks! So we started running like hell - with all these hundreds of kids after us - and we made it to a fence, and - stoned, mind you - we made it over the fence - and we just made it ahead of these kids. Bobby had left a truck there, on the other side of the fence. So we climb on the truck and go whizzing off into the night. Wow! So Bobby said, 'Get used to it.'"

I asked Dave - who is in larger part responsible for the latest folk revival - his thoughts on folk, rock, and folk-rock.

"I've hated the folk music revival since its inception. But some gifted people have come out of it. Anything

that had a hand in producing Bob Dylan is justified. And it got people listening to Chicago blues.

"Paul Simon - of Simon and Garfunkel - is a friend of mine. He has a great song, 'Blessed.' I'd love to do it, but they did it - perfectly.

"I want to do rock and roll. But my ideas always make people nervous. At Columbia, two years ago, I wanted to do a Rock and roll version of, 'Mr. Tambourine Man.' I got turned down cold. It's ONLY money. Well, that's their problem. The main thing is, you've got to not be afraid to be hungry.

"I want to get out of folksinging. I've never really been a folksinger, anyway. I've always been an off-the-wall pop singer."

Any memorable experiences for the folks? I asked.

"Yeah. The jug band was invited to Newport in 1963. We didn't want to go. But we went, and they sandwiched us between Dylan and Odetta, Sunday night. Danny Kalb ('Dave's star pupil and generally considered the best guitarist in the Village) was ill, and we had to replace him. The miking setup was no good for groups.

"We stunk. During our last number, everybody in the audience started getting inexplicably restless. We were getting very nervous about that. What happened was, Jack Elliott had left his hat up onstage. So he came up onstage to get his hat.

"DURING our number."

"Have you ever heard fifteen thousand people GIGGLE?"

"So Jack got his hat, and bowed and waved, and went back down offstage."

"And my wife Terri punched him right in the mouth. Oh, God!"

Van Ronk on the Beat Generation and the New Left: "The big thing with the beats was withdrawal. They didn't want to live in the world. Now, we may not want to live in it, but it's too LOUD to avoid. I was on the West Coast then, and my main problem was survival.

"Dylan is the last of the beat poets. Also the best. It started with Ginsberg. Ended with Dylan. Dylan had a momentary flirtation with the New Left. But protest is not his best style. He is at his best as a subjectivist, a personalist.

On the Gaslight, folksingers' informal headquarters in Greenwich Village: "That's home. Clarence Hood (the owner) has a talent for discovering real people who are real singers. He can spot the three dimensional people."

To hear Dave sing in that dark, comfortable coffeehouse, to hear him wise-cracking with the audience as he hosts his highly popular Tuesday night hootenannies, you know-as Clarence Hood knows - that Dave Van Ronk is as three dimensional as they come. □

HIT PARADER'S

LETTER FROM LIVERPOOL



from
Cheryl Hillman

Great Britain has always had strong ties with the sea. Apart from the fact that we're surrounded by it, we were fighting and sailing on the high seas long, long ago.*Every T.V. enthusiast knows what Sir Francis Drake was sallying forth to win gold for Queen Elizabeth I, and fame for his homeland, long before The Rolling Stones and The Walker Brothers were thought of.

What connection, you may wonder, have The Stones and The Walkers with

life on the ocean waves? The answer is just three words long - Pirate Radio Ships. Until recently, in most parts of Britain, if you turned on the radio at 2 o'clock in the afternoon you were greeted with "Woman's Hour;" twiddle the knob and you might just catch "Listen With Mother." The British Broadcasting Corporation, you see, pretty well had a monopoly of the air, and the Government made commercial radio stations illegal. This meant that the only continuous pop music we had came over from Radio Luxembourg (way out in the Grand Duchy of Luxembourg) be-

tween 6 p. m. and 3 a. m. All day we were stuck with whatever burnt offerings the B.B.C. cared to serve up.

Then along came the pirates! A ship afloat on the English Channel announced itself to the South of England as Radio Caroline and issued forth all-day (and most of the night) pop music - with commercials. The Government went into a flurry and banned, outlawed, and publicly denounced it. Radio Caroline's answer was to equip another ship, in Ramsey Bay, and let the North into the joys of continuous Rolling Stones and Beatles music.

Other pirate radio stations have appeared on the air, such as Radio London, and the Government has been growing more and more disapproving. The youth of Great Britain, and countless others, bored with the shortage of good pop music on B.B.C. programmes, are ecstatic with delight at the arrival of these bright, blues-beating, pirate stations. The Government, however, has been taking violent action.

Apparently, you can be fined for listening to the "pirates," but nobody has actually been prosecuted. The Government has made announcements to the effect that the stations are to be "starved out," and every so often declares that anybody supplying food to the ships will be prosecuted. The D.J.s, however, seem to be thriving, and with their high wages and free weekly issue of cigarettes, seem to be the happiest outlaws on the high seas.

Commercial radio is now supplying us also with news broadcasts and weather reports. How, people were asking, can these ships find out about the recent happenings on land? Finally somebody came up with an answer. It was rumoured, perhaps rightly, that a "ham" on land listened to the B.B.C. news broadcasts, and then radioed the news to the "pirates," who proudly sent it out again to their listeners.

Whatever the pros and cons of pirate radio - and the Government says that it interferes with international wavelengths and endangers shipping - the future of these enterprises is anybody's guess. It seems likely that the pirate stations will be forced to close down. But it will certainly be a sad day for many people when we have to go back to "Sing us The Old Songs" and "Housewife's Choice."

"Pirates Ahoy!" I say! □

(*We have a T.V. series called "Sir Francis Drake." B.B.C. radio has no commercials).



This rare engraving was etched in steel by a D.J. escaping from the burning ship. So many of the floating pirate radio stations are parked off the coast of England that eventually they will be battling it out for prime time radio spots.

The Midwest has been silent too long. Although two of America's top teen centers, Milwaukee and Chicago disc jockeys seldom have a chance to express their views on the modern music scene to a nationwide audience. Yes, the Midwest sets more trends than most people realize. We, at HIT PARADER, feel that these opinions should be heard.

Why Milwaukee vs. Chicago?

The controversy over American vs. British musical trends made us lend an ear and listen as four of the top Midwestern disc jockeys spoke out.

MILWAUKEE vs. CHICAGO

BOB BARRY WOKY

At 25, Bob Barry seems to be more of an idol than a disc jockey. With jet black hair and flashing brown eyes, Bob seems to symbolize the generation to which he broadcasts, a generation which has learned to love all that is good and just in life.

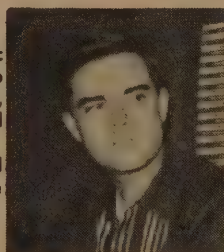
Bob, who can be heard daily on WOKY Milwaukee, had the honor of emceeing the Beatle concert in Milwaukee this past summer. For this reason, Bob has great respect, not only for the Beatles, but for all British groups.

"I feel that the Beatles are just as modest as they were their first time in America. Their apparent stuffiness is really their type of British humor. This is also the case with the majority of the British performers I have met."

Unlike Art Roberts of WSL, Bob feels that teen tastes are influenced by the disc jockey. For this reason, Bob features records of local, Midwestern groups, quite frequently on his program. In this way, his listeners become familiar with various forms of musical presentation.

Bob feels that teens today are drifting away from the Beatles, but that there are always more British groups to step in and take their place.

"The Rolling Stones are here to stay. There are many, many groups from England to watch carefully in the future, for they will carry on where The Beatles leave off - Groups to watch: The Fortunes, The Hollies, and Herman's Hermits."



BOB



KING

KING ZBORNIK WRIT

King Zbornik, of WRIT Milwaukee, is a rebel among disc jockeys. As King Z (as he is affectionately known by his listeners) states, "A true disc jockey is born, not made." For this reason, the King pulls no punches. He is honest and forthright in his opinions, believing that one insults the intelligence of his audience by being phoney.

"I dig Paul Rever & The Raiders and The Gentrys. The Beach Boys and Johnny Rivers symbolize true American rock and roll. I believe Jay & The Americans are a real class group, one of the best around today."



King Z believes that the British fad will fade in the next year or two. When asked what he felt the next teen idols would emphasize, King Z's answer was not surprising.....

"The best on the American pop rock scene will soon top the charts. The Four Seasons, The Newbeats, and The McCoys represent the new sound which, in my opinion, is a trend to watch in the future."

ART ROBERTS WLS

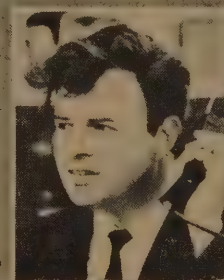
Art Roberts, host of a nightly WLS teen show, feels that the teens influence the disc jockeys. As Art relates:

"One night, at a teen dance, a young boy came to me and asked me to play a record he had. I said yes, absently laid the record aside, and went on emceeing the hop. Five or six times that evening, the young man came back, asking that the record be played. I finally decided it was worth one playing. I couldn't believe my eyes as I saw the kids on the dance floor actually enjoy the song. Teens constantly requested this tune wherever I went. California Sun became a number one hit for The Rivas, largely through the requests of the many fans who phoned our station. A true hit can be picked by the teens alone."

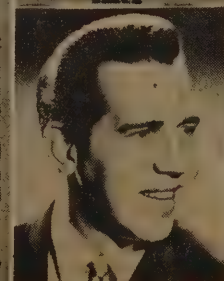
Chicago's listeners can find big beat American music featured on Art's nightly program. On Sunday evenings, Art is the host of a Country & Western show, one which, surprisingly enough, has almost as large a following as the "big beat" nightly program.

"Although the British craze has temporarily captured America's teenage audience, the good taste of American teens will prevail. Artists will, in the near future, need more than a British accent and long hair to impress American teens."

In Art's opinion, the top American groups to watch are Jay & The Americans and The Four Seasons, groups which show that the Americans are gaining on the English.



ART



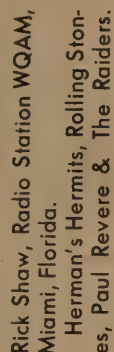
JIM STAGG WCFL

The "Stagg Line" is an afternoon program heard daily by thousands of Chicagoans. Mothers listen to Jim Stagg to learn the latest on teen trends (in order to communicate with their own teenagers). Motorists tune in WCFL to hear the latest on traffic conditions as they begin the long journey home from work. Teens listen to hear the exclusive previews of new recordings by top artists.

Jim Stagg had the honor to tour the U.S. with The Beatles this past summer. For this reason, Jim is Chicago's staunch defender of the British craze in music.

"I am constantly asked my opinion of The Beatles. They are a group of "down to earth" young men with their own distinct opinions and ideas. This is one reason why they managed to become legends in their own time. They dared to be different. As young performers, they wear their success very well."

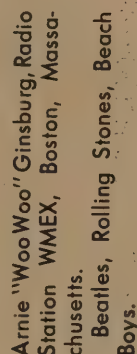
The "hottest" British group, in Jim's opinion, is The Rolling Stones. As Jim relates "The Stones were never a big name act because they did not have the personality and wit to overcome their unusual appearance (as did The Beatles). The Stones have a unique form of musical presentation and will become the new Kings of the British pop rock scene." "Above all - they are truly great boys."



Well, it's kind of hard to say. I don't see a big change in the near future but you never can tell. Things come and go and you don't know how long they'll stay.

I say they are among the top three. They've come down quite a bit in the United States since they first started.

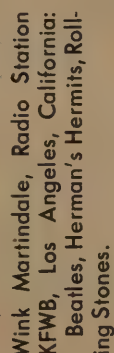
Yes, some songs are a little bit too far out. The lyrics, I mean. They don't leave room for interpretation. It really depends on how the individual teenager interprets the lyrics.



I don't know. There might be a combination of Soul Sound and Country.

Beatles are definitely the #1 idols but the Rolling Stones are pretty close.

Lyrics don't affect the teenagers. There is more maturity in the lyrics than there was before.



I just have a feeling that Dixieland will come in. There's going to be a show called "A Night At Mickey Finn's" on NBC this fall which is of Dixieland type. It's just a feeling I have.

Yes, the Beatles are the number one idols.

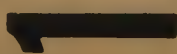
The protest songs may be harmful, I don't really know. There are some dirty lyrics in some songs, but I don't know if the teenagers really listen to them.

WHO ARE THE THREE BIGGEST SINGING ATTRACTIONS IN YOUR AREA?

**WHAT WILL THE
NEXT TREND IN
MUSIC BE?**

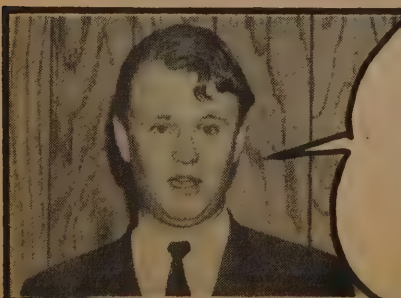
**DO YOU THINK
THE BEATLES
ARE #1 IDOLS?**

IS THERE ANY SEGMENT OF
POP MUSIC THAT YOU FEEL IS
HARMFUL TO THE TEENAGERS
?



THE COOL AGE OF COMICS

AT LAST...IT FINALLY HAPPENED...**COMIC BOOKS** HAVE BEEN OFFICALLY "EN-CAMPED"! BATMAN•SUPERMAN•SPIDERMAN•THUNDERBOLT AND MANY MORE HAVE BECOME HOUSEHOLD WORDS! **HIT PARADER'S** ANSWER TO THIS CRAZE IS A **COMIC-FIRST....** the **SUPER LOVIN' SPOONFUL!** HOLY ZOWIE!! **HERE THEY ARE!!!**



You all know me as Don Paulsen...mild-mannered, soft-spoken **HIT PARADER** reporter... **BUT**, a quick stop in a handy phone booth or wash-room and I become... **SUPER-ARTIST.... SHAZAMMMMM**

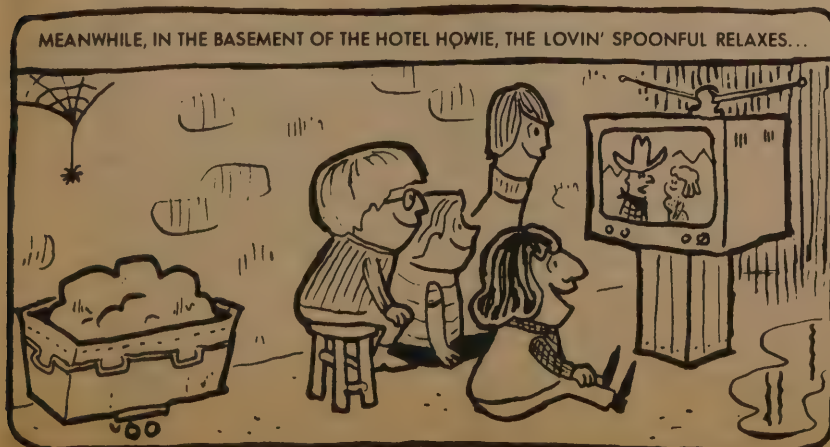
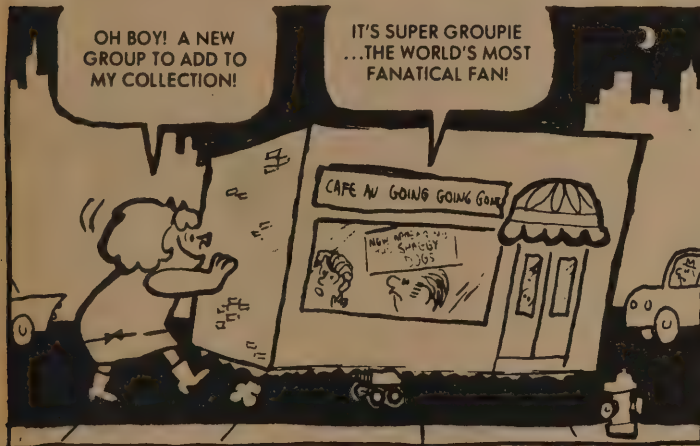
THE LOVIN' SPOONFUL

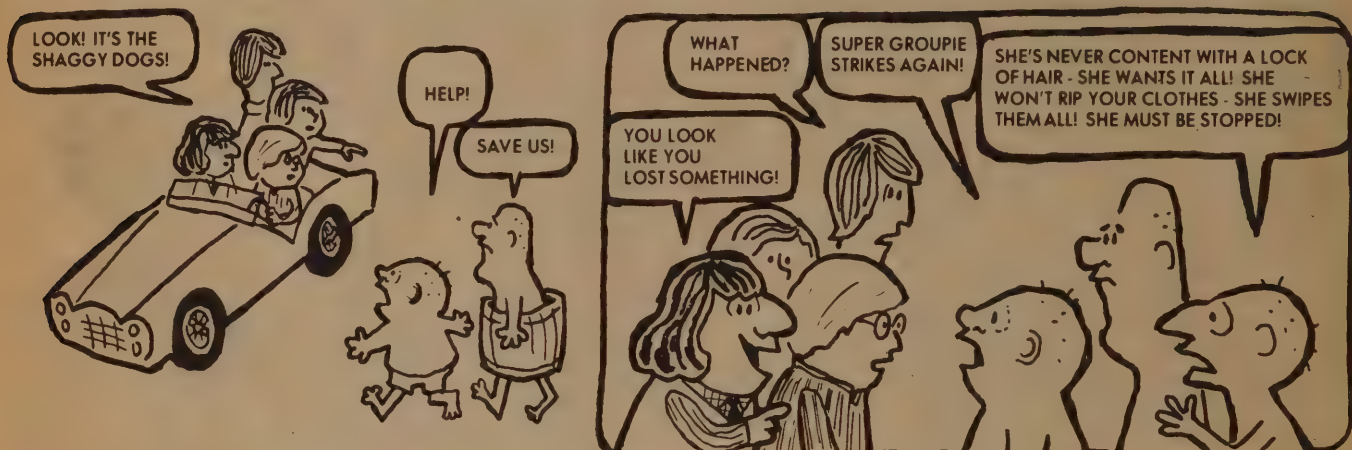
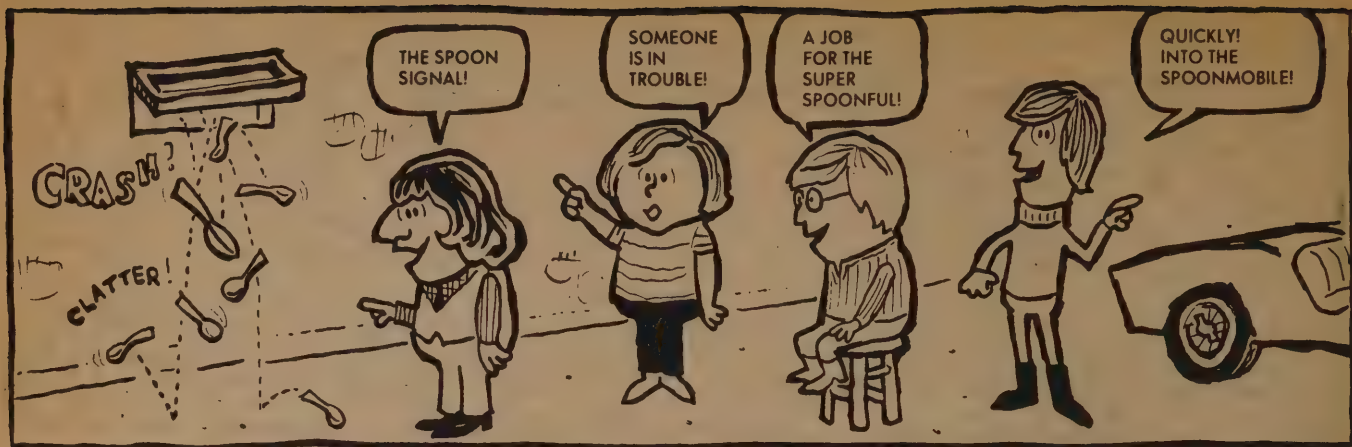
in The ATTACK of the SUPER GROUPIE

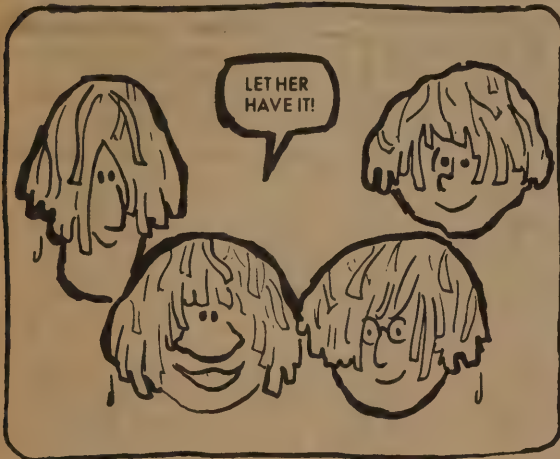
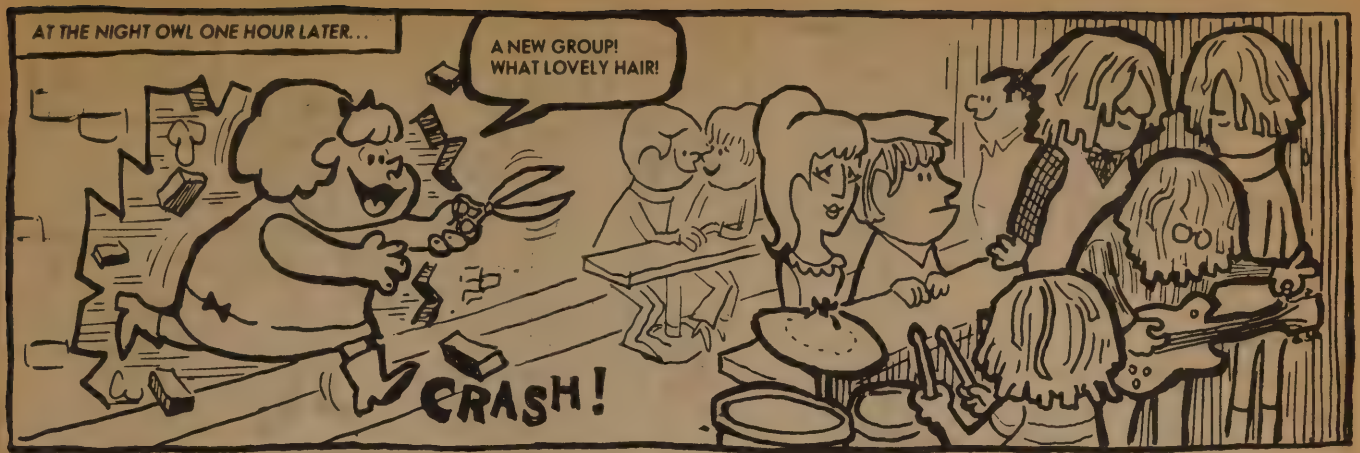
by Jon Paulsen



ONE NIGHT, WITHOUT WARNING, A GREENWICH VILLAGE COFFEE HOUSE IS JOLTED OFF ITS FOUNDATIONS BY A STRANGE AND POWERFUL FORCE...







I Hear A Synthesis



An interview with
Bruce Langhorn
by Jim Delehant

Why do you think rock folk music is popular, or do you disagree with the term rock folk?

No, it is a good term. I think the words to folk songs and modern compositions in the folk vein and topical subjects in combination with modern electronic rhythmic sounds - I think it is a very strong thing, a natural synthesis. (Synthesis means borrowing parts to form the whole.) It is a new kind of music. I think it is popular because it is good.

When do you think it started? I don't mean the hootenanny type folk music. I mean as it is being played today.

It is hard to say where electric folk sounds began. I do not know.

Do you think it would be the Beatles and Bob Dylan?

No, it goes back further than that. I think the Chicago rhythm and blues bands are the influence. The blues is probably the first form of folk music to get amplified. It was played for dancing more or less.

Are you from Chicago?

No, I am a New Yorker. With the Chicago sound, you have the Howling Wolf, Muddy Waters, the Jimmy Reed kind of thing.

Would you even lump somebody like The Byrds into this?

Well, they are a very far out extension of it. I think there are several convergent streams that produce this type of music. I try not to lump anybody. I try to treat each group as an individual group if I possibly can. It is just like genetics. There are a lot of heredity factors that are producing offspring. At this moment they are all tied in. They all have antecedents, but they are all at the same time.

When did you first get into folk music?

I guess it was around the time everybody was buying guitars, about ten or eleven years ago. I got turned on to folk music when I was a camp counselor in upstate New York. It was sort of a progressive camp. That was about 9 years ago. I became a professional about 8 years ago. At that time I was playing Gospel folk. I really liked brother John Sellers.

Do you play a 12 string?

No, I play straight 6 string.

Why do you think Dylan got into the rock thing?

I really don't know what influenced him.

Continuing our adventure into the world of sounds and stuff, we contacted a very imaginative guy named Bruce Langhorn, who is responsible for a whole lot of great guitar playing. Word comes from the Al Grossman office that "Bruce is a real virtuoso."

Principally, Bruce tours with Odetta, backing her in concert and on her RCA Victor recordings. "That's my main work. Second is recording sessions, about one or two a week, and I also do concerts with other people and some arranging."

One of the most exciting experiences in Bruce's career was recording with Bob Dylan on his first electrified session "Bringing It All Back Home" which produced the hit single "Subterranean Homesick Blues." Bruce admits, "It's one of my favorites. I also like the way I played on "Like A Rolling Stone" and an earlier Dylan recording of "Corina Corina."

He has added groovy sounds to many Peter, Paul and Mary recordings and he picked "That's What You Get For Loving Me" in particular as a favorite... "But it's hard to analyze your own work on a communal effort." Another recording he called our attention to is Casey Anderson's Album "The Bag I'm In" on Atlantic... "Where I got a chance to play some nice solos."

Bruce, like the Beatles, is one of those creative people who will find it easy to fit in wherever and whenever any kind of music is being made as you will see in the following interview.

I sat in on his first session when he went electrified. I think he just wanted to try something new. He wanted a broader setting for his music. His single guitar just didn't have the power of an electric band. He wanted a more powerful vehicle.

Do you think the folk thing is going to bring us into a major interest in the blues?

I think the blues is already popular. I think Paul Butterfield is very popular. The Animals and the Rolling Stones have done a great deal to popularize the more traditional electrified blues. The blues will be a major influence. I think country and western music is a major influence too. In fact, lyrics of many of the modern folk songs remind me of country and western lyrics, in that they are direct. The sound is appearing more. Actually, the Nashville sound is related to the blues sound and the scale is the same mode as the blues mode. It starts in a different place on the scale, and it is the same combination of notes.

Who are some of the other people you've worked with besides Bob Dylan and Odetta?

Joan Baez, Carolyn Hester, Fred Neil, Peter Paul & Mary, Valentine Pringle, Jim & Jean, I think they were called the Lovers, Tom Ruch, and Peter LaFarge.

Do you think in the future all music will come together and there will no longer be any minority group music?

Well, that is kind of a very strained fission.

Could it be possible that rhythm and blues and country & western, will disappear as single influences and melt into one?

That always happens in music. Jim Hall, the jazz guitarist, once said that everything is useful in music. He doesn't constantly use any particular type of music because there is always some point at which you can make a synthesis. I think there will always be individuals and groups going in their own particular directions. I don't think there is ever going to be one music of humanity. At least nothing like that will happen in our lifetime, but as communication increases, we are going to find more and more hybrids popping up.

A lot of these young people are even talking about Indian music.

Yes, it is a very good thing to talk about. I am very interested in Indian music and Arabic music and African music.

Why do you suppose the young musicians now have become so musically sophisticated? They seem to know a lot about all kinds of music, whereas 10 years ago their ideas were only expressed in simple, repetitious, 4 chord songs.

By now it is a voice, there is an opportunity too, there is a ready made market for these musicians to express themselves. There is an opportunity for them to be heard and I think many of them genuinely appreciate the music. I know I do. It is great music. The market right now is very free. There is a wider variety of sounds in the top forty that has never been there before. There is jazz and folk things getting into the top forty in the past year or so. There is still some hard driving old fashioned blues. There are some country and western oriented things, and I think ears are open to more musical settings than ever before. There is an awful lot of music now that people can expose themselves to, that can be popular-like Indian music. There is a whole wealth of music that could create fads like African music and Arabic music. The Beatles are pioneers in the art of synthesis. They synthesised most of their songs with Bob Gibson type chord patterns.

Why did you single out Bob Gibson?

Because I think he is the first person to treat his songs in that particular choral style. Much of the older folk music is restricted in the number of chords used. There are eight primary chords in the scale. Most of the older folk music was restricted to the use of 3 or 4 with the exception of Dixieland which used unaltered chords. They didn't use jazz chords, but they used jazz patterns, and I think Bob Gibson was the first person who started doing this. At least he is the first one I have ever heard. We are still on the Beatles right? They use a city-rhythm and blues-electric type sound and tone colors and then they occasionally do things like "Yesterday" which is a synthesis of Bach Choral with folk-rock words, and I think it has got an electric guitar in it too. It is a very interesting synthesis.

Do you think the direction Rock & Roll is heading in now could eventually make it an art?

{Continued on page 63}

HOW DAVID & JONATHAN Met MICHELLE



It's a good thing David & Jonathan don't wear glasses. Otherwise people might confuse them with Peter & Gordon or Chad & Jeremy.

Actually, David & Jonathan hadn't really planned to be performers. They were songwriters in England. Their publisher played a demo record of theirs for George Martin, the Beatles recording director. George liked the song, "You've Got Your Troubles," he had the Fortunes record it, he liked David & Jonathan too, so he became their recording director as well.

David told us how the duo got their first hit record as performers: "Just before Christmas George Martin had been in the studios for about 3 weeks recording the Beatles "Rubber Soul" LP. When he came out of the studios, he told us of a couple of songs on the album which the Beatles wouldn't be releasing as singles. He asked me if we would like to hear them, and if any struck our fancy we could record it. He played us two tracks. One was 'Girl' and the other 'Michelle'. Although we liked 'Girl' very much, we thought 'Michelle' to be the

knockout song, and a week later we recorded it."

Jonathan had a few things to say about their songwritings:

"Mostly we write about the normal thing: boy meets girl, generally in love type of writings."

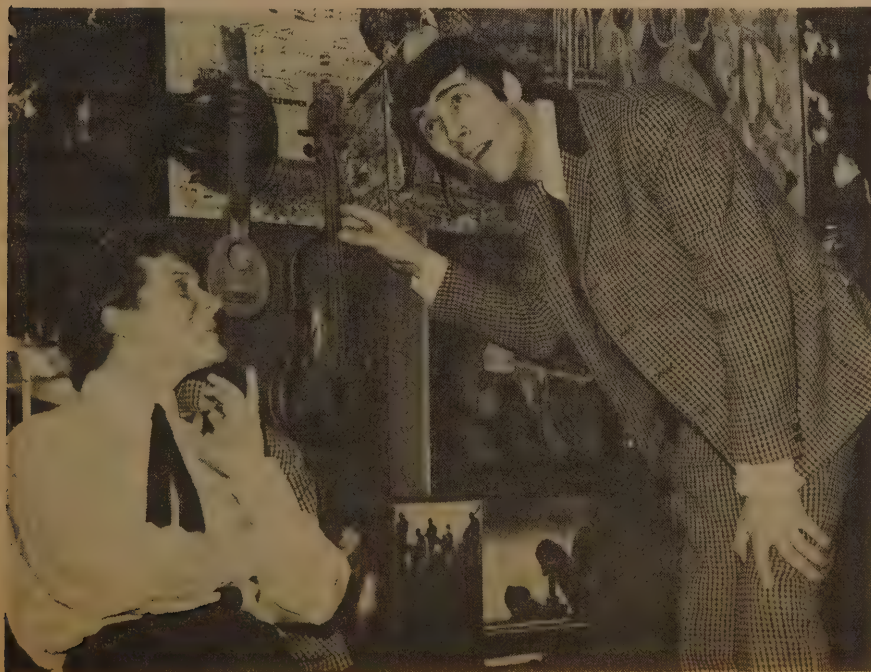
"Were there any influences on your writings?" we asked.

"Personally, I think you are always influenced by music that's around you" replied Jonathan. "If you want to keep up with the times, you have to keep listening to what is current. I personally, may have been slightly influenced by Burt Bacharach, he's one of my pop idols, as far as composers go. As artists, you sing thousands of songs, you get to know the basic needs and requirements for a song, the basic shape of a song.

"A pop song must have a strong melody line and at least 4 bars, which is the outstanding point, the catchy part in the song. Melody is essential, rather than planned 'beep, beep, beep'. I feel that a good pop melody can be enhanced by a very good pop lyric. This is something that you don't get much of these days. I think that David is a top pop lyricist, he doesn't write pop lyrics. Johnny Mercer is another one."

What plans do David & Jonathan have for the future?

"We definitely want to come back to the States, keep on recording and making (we hope) good records. We're very glad that we're able to earn a fairly good living doing what we want to do." □



WOULD YOU WEAR "SONNY & CHER Clothes" TO SCHOOL????



Anyone who has been alive for the past few months knows that Sonny & Cher dress a little out of the ordinary. When we discovered that the duo was manufacturing a line of "Sonny & Cher" clothes to be sold to the public, we asked them if perhaps they wore their outlandish attire to attract commercial possibilities in the first place. Sonny leapt to the fore and grinned, "We do not want to be rebels. In fact, we are anything but rebels. We like to dress the way we do."

Does Cher feel that everyone should dress the way she does?

"No," replied Cher, even though she wants to make money from her creations. "Then, the wearer of such clothing would not be expressing his true personality, but would be imitating us. We have tried to be anyone but ourselves and do not want others to forsake their individuality because of us. This would be wrong."

"At first, we wanted to open a store in California and sell clothing such as we wear" said Sonny. "But this plan was discarded, as we do not have time in our schedule to personally run such a store and we would not want to entrust the operation of such a venture to someone else and merely lend our names to it." "We were then approached with the idea of designing clothes for a national manufacturer. I mean really design, not just give our names to a line of clothing."

Does Sonny really want a teenager to wear a fur vest, olive green knit shirt, and olive green and coral striped pants, to school?

"Why yes," replied Sonny. "A young person should have the right to dress the way he feels. To dress differently just to 'stand out' and flaunt society, however, is wrong."

What about the mail from every high school principal and parent in the nation that eventually must follow?

Sonny, broke into a wide grin. This idea had not occurred to Sonny & Cher. "Oh well," said Sonny, philosophically, "We'll worry about this when it happens."

Surprisingly enough, although this new line of clothes has since been launched, the reaction has been nothing but favorable. Sonny & Cher obviously have unique ideas in the world of design. □





MUSIC SPOTLIGHT



DIZZY GILLESPIE



DONOVAN



JUNIOR WELLS



BUCK OWENS



JAZZ & BLUES

Woody Herman has cancelled his dates in Russia but will continue the tour of other iron curtain countries. **Osie Johnson**, beloved drummer of all jazz musicians, died in New York in February at age 43. For the past few years, jazz has been influencing rock & roll, but now its going the other way, too. Obviously the reason lies in the fact that R&R musicians are getting much more proficient in their trade. More and more jazz leaders are replacing **stand up basses** with **electric bass guitars**. It's happening on recording sessions and more recently in **Dizzie Gillespie's** band when Diz hired electric bassist **Frank Schifano** to fill **Chris White's** place. The jazz world is quite upset over the controversy. Of course, there's nothing to worry about. Can you imagine somebody telling **Ray Brown** he's got to go electric? Arf, arf! **Miles Davis** is having bad luck. Last April he underwent surgery for a hip ailment, in August he broke his leg and in January was hospitalized for an inflamed liver. Continuing in the morbid news category, French singer **Maurice Chevalier** has offered to give **Ray Charles** his eyes when he passes away. Is it possible for **Paul Oliver** to top his first book "Blues Fell This Morning?" Yes. "Conversation With The Blues." Horizon Press, is the greatest book on the blues ever written. In this issue, **The Byrds** discuss Indian music in rock & roll. Trumpeter **Don Ellis** is using it in jazz. His group is called the **Hindustani Jazz Sextet**. At a concert in Los Angeles, Ellis and his alto player indulged in some Dixieland riffs backed by the Indian strings and drums, and a concert reviewer quipped in his Down Beat column, "could this be Raga-time?"

FOLK

Joan Baez and **Donovan** are suing Sing Out magazine because Sing Out used a song by the duo without permission on a tear-out record in their anniversary issue. A movie on the life of **Leadbelly** is in progress. "Born To Win" the autobiography of **Woody Guthrie** is now on sale. **John Sebastian's** father lives in Rome and is a virtuoso harmonica player. He tours Europe performing classical harmonica works. **Joan Baez** said "I'm tired of folk songs, I want to do an album with a rock and roll group." **Peter, Paul and Mary** make \$2,000,000 a year. We think **Simon & Garfunkel** have done more for contemporary lyrics than **Bob Dylan**. Did **The Beatles** have Dylan in mind when they wrote "Nowhere Man?" Recently Dylan recorded at the new Nashville based Columbia studios with country sidemen and said that's the only place he'll record from now on. **Carolyn Hester** played England for 2 weeks in March. **The Lovin' Spoonful** recorded an original tune "Pow" for the Woody Allen Movie. Don't miss their new album "Day Dream" on Kama Sutra label. Because of all the folk singers switching to rock, we'll be hearing a lot more folk instruments. **Harmonica**, naturally and **banjos**, **steel guitars** and **auto harps**. The **dobro** is also a popular guitar. Many interesting combinations of sounds and instruments on **John Hammond**, **Fred Neil** and **Lovin' Spoonful** albums. Far Eastern music is shaping up as a major influence. (Read interviews with **Bruce Langhorn** and the **Byrds** in this issue). **Bouzoukis** and **sitar**s are being used by several rock groups. Most notable is **The Modern Folk Quintet** with "Night Time Girl" on Dunhill. Any one interested in playing harmonica can get a very informative booklet, "Folk Songs For The Harmonica," for free. Just send ten cents to cover postage to M. Hohner Inc. Dept. H.P., Andrews Rd., Hicksville, L.I., New York. **Bob Lind** of "Elusive Butterfly" fame, looms as a new songwriter heavy weight in modern folk vein. Singing groups here and abroad are recording Lind's songs.

COUNTRY

Hank Williams, Jr. will journey to Hollywood for the filming of a new movie. It will be based on his own life and the death of his famous father. Epic Records' **Merle Kilgore** recently underwent a tonsillectomy at Nashville's Miller Hospital. **Faron Young**, **Archie Campbell**, and **Skeeter Davis** recently entertained 1,600 inmates at the State Prison in Nashville. **Judy Lynn** has been booked for tours which will take her to Sweden, Japan, the Philippines, Hong Kong, South Viet Nam, Okinawa and Hawaii. **Billy Walker** recently signed a long-term contract with Monument in a major move by the label into the country field. RCA Victor recently announced the signing of a five-year contract with **Charlie Pride**, who is the first Negro country music artist to be signed by a major label. **Buck Owens** walked off with the No. 1 male vocalist honor at the Southern California Country & Western Music Academy Awards and the **Buckaroos** were named the No. 1 band. U.S. troops in Viet Nam will be able to view by means of video tape a special 4-hour **Grand Ole Opry** show, featuring top country stars. The show featuring the talents of **Marion Worth**, **Charlie Louvin**, **Roy Drusky** and a host of other performers will be played back to troops in rest areas through a recorder-transmitter mounted in a military plane. The show is emceed by **Roy Acuff**.

Granny's Gossip



(Got any questions about the stars? write to Granny c/o Hit Parader 529 5th Ave., New York, (N.Y.)



PAUL & BARRY



JEREMY



GAYLE



THE LOVIN' SPOONFUL



BOB DYLAN

TIM HARDIN



THE ROLLING STONES



BOBBY VEE

The Rolling Stones will be in Los Angeles to record their soundtrack for their upcoming movie "Back, Behind and In Front."... *Batman & Robin* seem to be the latest rage both on the East and West Coast; The Byrds have been seen watching "Batman" at their hideaway in the Hollywood Hills....Paul & Barry who recently arrived from England, stopped by to say hello to Granny. They're twins, 17 and singlemy, my awfully cute. Their first release is "Don't Bring Me Your Heartaches."...Our sincerest congratulations to Jackie DeShannon and Bud Dain. They were married on January 27 at the St. Ambrose Church in Los Angeles. Bud is the National Sales and Promotion Director for World Pacific Records, needless to mention Jackie's credits...John Hartman and Shindig dancer Lorene Yamell were married in mid-January, and a reception was held in their honor. Congratulating them were; Chad & Jeremy, & Chad's lovely wife Jill, The Kingsmen, Jackie & Gayle (incidentally, Jeremy of Chad and Jeremy is dating Gayle of Jackie & Gayle). The Shindogs and many, many more... Woody Allen's new movie, features a cameo performance by "The Lovin' Spoonful," who are also writing the title song and score for the Allen movie... Timmy Hardin an up and coming new talent, who is managed by Bob Cavallo and produced by Erik Jacobson, who manages and produces the Lovin' Spoonful is a sure bet to the top... his first release on Verve Records "Hang On To A Dream" is something that must be heard in order to believe the incredible talent of Timmy Hardin.... Bob Dylan has written a song for "The Paul Butterfield Blues Band" who are appearing locally at the Whiskey A Go-Go in Los Angeles....Bobby Vee and Jackie DeShannon, are co-starring in a new musical film, "C'mon Let's Live A Little."Before saying goodbye for this month, I would like to introduce you to three of the most fantastic LPS to come your way, two of which aren't very recent and the other has been out about a month. The first album is "Dr. Feelgood And The Interns," who do the original version of The Beatles recording of Mister Moonlight" and the original version of The Lovin' Spoonful's "Bald-Headed Lena." The second LP is "Jug Band Music" featuring Jim Kweskin & The Jug Band. The third and final LP is "The Village Fugs," singing ballads of contemporary protest, Point of Views and General Dis-satisfaction...a must to add to any LP collection-- bye, bye, dearies, until next month. □



by Long John Wade
Radio Station WDRC
Hartford, Connecticut

What It's Like To Tour With My Friends, the BEATLES



Long
John

Have you ever tried to call a Beatle when they have been on tour in the U.S.?

Well if you did manage to get a free line to their hotel and then on to a Beatle room, you may have talked to one, and not known it. In Las Vegas, photographers Joy and Gunther, and tape spoolers Kane and able Wade were hanging with the boys and Derek Taylor for a couple of dummy slot machines to be brought up to the room for gimmick photos.

The phone rang. Paul, sitting on the edge of the bed, picked it up. Before he could say hello, Derek grabbed it away and tried to say hello. Then Paul pushed him over the bed and recovered the phone. Then it was Taylor's turn to push Paul. Eventually, Paul ended up with the phone and Derek bit the rug under the mat. Paul said hello in a slightly disguised voice. "Yes, this is the Beatle suite. No, the boys are eating right now and can't come to the phone. Can I take a message?" And it continued for another moment before he hung up to soothe a dying publicity man. The poor thing at the other end. I hate to think what would have happened to her if Paul had said: "Hi, Paul M. here, can I help you?"

Somewhere in Canada it was about 2 a.m. Somewhere playing cards, Lennon had a gift on - a wild gay nineties type pajama set, bright red and dull black horizontal stripes and a tossed cap. Bess Coleman, Beatle henchwoman, was slowly losing wits. She was confronted by the mayor of the city and his entourage of 20 or so who demanded an immediate audience. And this wasn't the only place it happened. Fans get closer than dizzy dignitaries did, or will, with that approach. In Boston it was an opposite. The officials had the Beatles and they wanted to unload them. It had been another melodramatic middle-of-the-night landing. This time at a S.A.C. base 30 miles out-

side of the city. Logan wouldn't have it. A TV station had been promised a video tape interview upon landing. They had sent a crew to get their equipment and men out on the field. The TV lights were the only ones on when we landed in this pocket of protection. About ten fans were on hand to greet with ten screams and ten welcome signs. Then there were the 15 to 20 state policemen, and their plainclothed leader. He must have been a radical Dave Clark fan. I happened to be first down the gangplank. I found a steel finger in my chest. "Get those guys off the plane," he said, as the Army of 15 to 20 held off the relatively quiet enemy of about ten. I retreated back into the plane where the Beatles were waking up. I told Derek what to expect. He got the same steel finger, plus an elbow from this man of the law. He might have been a fine family man, and must have done a good job in the past to have left the uniform behind. To everyone I knew there at the time, he was just a nasty cop. I don't know where he is today, but if they could have seen themselves from where I watched on the steps of the plane, they'd be very embarrassed. The Beatles, prewarned, cautiously stepped down onto New England soil. Armed protectors pushed, shoved, pulled toward the waiting unmarked squad cars. As a policeman pushed a Beatle into the back seat, another Beatle pushed the cop in. Somehow the inside Beatles would get out and the result of the confusion was a car full of cops with Beatles looking in. Panicked police even picked up Beatles to put them in not realizing they can walk too. A ridiculous scene, but then you have to go back to the roots to understand the police methods in handling Beatles.

Police have been taught thoroughly how to handle mobs and riots of hatred. But they have never had a course in treating a riot of love. The keystone

cops were never funnier. Twenty 6 footers against 10 teens and four sleepy singers. Then of course the TV station was left behind with the night, Derek and me. Derek went on TV and told of his frustration with the law. Then Taylor and I joined D.J. friend of mine, Joe Jeffries, formerly Melvin X. Melvin of WMEX, and a friend of his, in two seater Thunderbird for thirty miles of cramped bumps to Boston, unforgettable.

Want to travel with the Beatles? One teenager did it. And maybe others will in the future. What you want to know right now is how? Well, let me tell you Fred's secret. Fred was the best known American teen to the Beatles. I say was, because when he traveled with them he was 18. He must be about 20 now. He's from California. In June of '63 he graduated from high school and was given a choice for a graduation present, a car or three thousand dollars cash. He took the loot and spent it getting to know the Beatles. So, first thing needed for a thirty day Beatle tour is three thousand dollars. Then you have to find out what the dates of the tour are, hotels to be used, where the shows will be put on, and location of press conferences. Actually just the itinerary of the first part of the tour is needed, because with just a little personality, members of the official entourage will get to know you and give you the rest of the information. Fred, I've forgotten his last name, etc. (write me, Fred) would check into the Beatle Hotel, arrange for a limousine to streak him across town to the Beatle press meeting, where the chauffeur would usher him out with the flourish of a door (very official looking) and into the sanctuary. He'd float past impressed local guards, into the press conference. As you know, if you follow my column the Beatles become weary quickly of repetition from city to city, in the line of questions. Fred

{Continued on Page 63}

● KICKS

(As recorded by Paul Revere & The Raiders/Columbia)

**BARRY MANN
CYNTHIA WEIL**

Girl, you thought you found the answer
on that magic carpet ride last night
But when you wake up in the morning
The world still gets you uptight
Well there's nothing that you ain't tried
To fill the emptiness inside
But when you come back down
Girl, you still ain't feeling right
And it seems like kicks just keep getting
harder to find
And all your kicks ain't bringin' you
peace of mind
Before you find that it's too late
You better get straight
Woah but not with kicks.

Well you think you're gonna find yourself
a little piece of paradise
But it ain't happened yet
So girl you better think twice
Don't you see no matter what you do
You'll never run away from you
And if you keep on running
You'll have to pay the price
Don't it seem nice
Kicks to make you face the world each day
That road goes nowhere
Believe me, you can find yourself another
way
But not with kicks.
© Copyright 1966 by Screen Gems-Columbia Music, Inc.

● LEANING ON THE LAMP POST

(As recorded by Herman's Hermits/MGM)

NOEL GAY

I'm leaning on the lamp
Maybe you think I look a tramp
Or maybe you think I'm 'round to steal
a car
But no, I'm not a crook
And if you think that's what I look
I'll tell you why and what my motives
are.

I'm leaning on the lamp post
At the corner of the street
In case a certain little lady comes by
Oh me, oh my, in case a certain little
lady comes by
She's wonderful, she's marvelous, she's
fabulous, she's beautiful
And anyone can understand why
I'm leaning on the lamp post
At the corner of the street
In case a certain little lady comes by.
She doesn't always get away
She cannot always get away
But anyway I know that she'll try
Oh me, oh my, I hope that little lady
comes by
She's not the kind of girl to be late for
But this one I'd break any date for
I won't have to ask what she's late for
She'd never leave me flat
She's not a girl like that
And of course she's wonderful, she's
marvelous, she's fabulous, she's
beautiful
And anyone can understand why
I'm leaning on the lamp post
At the corner of the street
In case a certain little lady comes by.
© Copyright 1937 by Cinephonic Music
Co., Ltd., London, Eng. Copyright re-
newed.

● EIGHT MILES HIGH

(As recorded by The Byrds/Columbia)

**JEAN CLARK
DAVID CROSBY
JIM McGUINN**

Eight miles high and when you touch
down
You'll find that it's stranger than known
Signs in the streets that say where you're
going
Are somewhere just being their own.

Nowhere is their warmth to be found
Among those afraid of losing their ground
Rain, gray town known for its sound
In places small faces unbound.

Round the squares huddled in storms
Some laughing, some just shapeless forms
Sidewalk scenes and black limosines
Some living, some standing alone.
© Copyright 1966 by Tickson Music
Co.

● TOGETHER AGAIN

(As recorded by Ray Charles/ABC
Paramount)

BUCK OWNES

Together again
My tears have stopped falling
The long lonely nights are now at an
end
The key to my heart
You hold in your hand
And nothing else matters we're together
again.

Together again
The gray skies are gone
You're back in my arms now where you
belong
The love that I knew is living again
And nothing else matters we're together
again
And nothing else matters we're together
again.
© Copyright 1963 by Central Songs,
Inc.

● YOUNG LOVE

(As recorded by Lesley Gore/Mercury)

**C. JOYNER
R. CARTEY**

Young love, first love
Filled with true devotion.

They say for every boy and girl
There's just one love in this whole world
And I know I've found mine
The heavenly touch of your embrace
Tells me no one could take your place
Here in my heart.

Young love, first love
Filled with true devotion
Young love, our love
We share with deep emotion.

Well just one kiss from your sweet lips
Will tell me that your love is real
And I can feel that it's true
We will vow to one another
There will never be another love
for you or for me,
(Repeat Chorus)
© Copyright 1956 by Lowery Music
Co., Inc.

● TIME WON'T LET ME

(As recorded by The Outsiders/Capitol)

**CHET KELLY
TOM KING**

Time won't let me forever
Even tho' you want me to
I can't wait forever
To know if you'll be true
Time won't let me
Time won't let me
Wait that long
Time won't let me
Time won't let me.
© Copyright 1966 by Beechwood Music
Corp.

● GLORIA

(As recorded by Shadows of Knight/
Dunwich)

**VAN MORRISON
S. I. MORRISON**

Like to tell you 'bout my baby
You know she comes 'round oh
She's 'bout 5'4" from her head
down to the ground
Well she comes around here
Just about midnight
She makes me feel so good Lord
She makes me feel all right
Her name is G L O R I A
G L O R I A
I'm gonna shout it all night
I'm gonna shout it everyday
Yeah, yeah, yeah, yeah, yeah.
© Copyright 1964 by Bernice Music,
Inc.

● SOMEWHERE

(As recorded by Len Barry/Decca)
**LEONARD BERNSTEIN
STEPHEN SONDHEIM**

There's a place for us
Somewhere a place for us
Peace and quiet and open air
Wait for us somewhere.

There's a time for us
Someday a time for us
Time together with time to spare
Time to learn, time to care
Someday, somewhere we'll find a
new way of living
We'll find a way of forgiving,
somewhere.

There's a place for us
A time and place for us
Hold my hand and we're half way
there
Hold my hand and I'll take you
there
Somehow, someday, somewhere.

Yes, there's a place for us
For in this world there's a place for
all lovers
And it's a warm, kind, wonderful
place
Always to be beside each other
Somehow, someday, somewhere.

Hold my hand and we're half way
there
Hold my hand and I'll take you there
Somehow, someday, somewhere
I know, I know, I know, I know
There's a place for us
A wonderful place for us somewhere
© Copyright 1957 by Leonard Bernstein
and Stephen Sondheim. International
Copyright Secured.

Hit Parader HOROSCOPE

by Larry Sohmer



THIS MONTH'S FEATURED STAR *Paul McCartney*

In June of this year Paul entered his 24th year, when destiny returns to First House influences after two complete cycles of all twelve houses. This is traditionally the year when one reaches full maturity, brings order to the life pattern, and charts the course ahead. However, in Paul's case there are aspects for indecision, and possibly disillusionment, which will hinder such developments. *In early October, for instance, he will be faced with a big decision; many agonizing moments will elapse before he feels up to making it. In the final days of 1966 a health factor will bring considerable worry.* Paul's own health is not specifically in question, but the anxiety will be there all the same. In the affectional area, Paul will go out of his way to avoid hurting someone's feelings, and *this is probably the worst thing he could do. In brief, we would say that Paul McCartney, at this moment of his existence, is far from being the high-spirited, devil-may-care individual he appears to be.*

Paul McCartney, unlike his fellow Beatles, does not conform to conventional astrological patterns. Paul's horoscope, loaded as it is with contradictions, establishes this witty and versatile member of the Liverpool Four as something of an enigma. This is no surprise to the astrologer; those born under Gemini (the sign of the Twins, hence dual-natured) are never easy to classify, and Paul is no exception. To add to the confused picture, we find that the charming Paul was born close to the Gemini-Cancer cusp, thus acquiring, to some degree at least, a supplemental set of characteristics. We would surmise that *he is by all odds the least calm of the Beatles, and undoubtedly the most sensitive, and unquestionably the most changeable.* Small wonder the song-writing team of Lennon-McCartney has been so successful. Volatile, dual-natured Paul could scarcely wish for a better partner than the steady, "balanced" Libran, John Lennon.

The most striking feature in Paul's chart is the presence of Jupiter, favorably aspected, in his Money Mansion. This is like giving him the keys to Fort Knox! The ancients called Jupiter "Fortuna Major," or, in rough translation, "Big Luck," the dispenser of quick and huge monetary returns, so have no fears Paul will ever be in need of a hand-out! *But emotional well-being is something else. In this area there are aspects for turmoil and confusion,* and the negative presence of Uranus in Paul's Birth House doesn't help matters any. This brings to mind that we have previously found disturbing signs in the charts of both Ringo Starr and John Lennon which indicate that *trouble is brewing in the Beatle camp.* These signs now show up in Paul McCartney's chart as well. We cannot pin-point the source of friction, but you may be sure the coming year will see disagreement among the four men. Will Paul be at fault? The stars fail to say. One thing, however, is clear—Paul will be a participant in whatever discord occurs.

To brighten up the picture, it is almost certain that Paul will finally be happy to accept an unspecified responsibility this year, one he has hitherto avoided. Does this mean that at long last he may take the big step millions of adoring young ladies are dreaming of? Possibly, but by no means a certainty. However, we do see his heart interest narrowed down to one particular person, and this, one must assume, could indicate marriage. As for the later years, it is written in the stars that Paul will eventually withdraw from public activity, and find happiness and peace of mind far from the frenzied throngs he once knew.

FREE 2 JUMBO ENLARGEMENTS
WITH ORDER FOR

32 BILLFOLD PHOTOS \$1
2 1/2 x 3 1/2 photos on silk finish portrait paper. Send photo or negative. Any photo copied. 4-day in plant service. Satisfaction guaranteed. Send cash, check or Money Order for \$1.25 (or \$2.25 for 64) one pose per order. Send today.

ANY PHOTO COPIED

Name _____
Address _____
City _____ State _____

DEAN STUDIOS DEPT. B7
913 Walnut St., Des Moines, Iowa 50302

WHOLESALE
Professional electric solid body Spanish guitars, transistor amplifiers, reverberation amplifiers, electric bass, double necks, pedal guitars, double neck Spanish, electric mandolin, pickups, parts; etc. 1966 models wholesale. FREE catalog. CARVIN Co., Box 287 Dp., H.P.-7 Covina, Calif. 91724

SINGERS - COMBOS
Finance your own record session, national release and promotion! Many of today's top artists started that way. IPC is headed by nationally known individuals—working with many stars—offering top artist royalty—professional song material advice—experienced A&R supervision and arranging—high quality stereo session—effective nation-wide promotion and distribution. **WRITE—WIRE—PHONE—INDEPENDENT PRODUCERS CORPORATION, 360 MUSIC CITY BLDG., 821 19th AVE. S., NASHVILLE, TENN. 37203 (phone area 615) 242-6451.**

the BOYD
4-WAY
PHONE-PLUG CONNECTOR

BASIS: HOOK-UP TWO, THREE OR FOUR PLUGS FOR EXTRA "MIXES," SPEAKERS, MUSICAL INSTRUMENTS, ETC.

\$1.00
Post Paid

BOYD VIBES
Box 2371
El Cajon, Calif.

MUSICIANS!
Now build this high quality high power guitar or base amplifier for as little as \$50 and five hours of your time. You receive addresses where you buy the complete amplifier and speaker for as little as \$35. Enclosed also are complete plans for beautiful easy to build VOX or FENDER style cases. Send \$2 to...

GPL Inc. 3205d Kettering Blvd. Dayton 39, Ohio

6 TOP HITS OF THE WEEK
ONLY 69c — LESS THAN 12c A TUNE

LOOK FOR THIS DISPLAY RACK AT YOUR LOCAL MAGAZINE DEALER'S

PLAY 200 SONGS by ear \$1.98

Definite Step by Step Instructions. Play Melody, Chords, Chords and Melody of 200 Songs by Ear. Easiest, Quickest way to learn. Separate Book for each instrument.

- ☐ Guitar ☐ Piano ☐ Chord Organ
- ☐ Organ ☐ Accordion ☐ 5-String Banjo
- ☐ Tenor Banjo ☐ Plectrum Banjo ☐ Ukulele
- ☐ How to Tune and Play 200 Songs on the 5-String Banjo, Tenor Banjo, or Plectrum Banjo with Four Highest Strings of Guitar Tuning.

12" LP RECORDS FOR LEARNING GUITAR EACH HAS INSTRUCTION BOOK & SONGS

- ☐ Sounds of Today #2 Each \$5.95
- ☐ 5 Record Primary #2 Each \$19.95
- ☐ All 10 Records \$34.95 by Gene Leis
- ☐ Folk Guitar 2 Records \$6.95
- ☐ Play Blues \$3.98 ☐ Play Guitar \$3.98
- 12" LP RECORDS & MUSIC BOOK For Playing Songs With Record \$5.95
- ☐ For Pianoists Only ☐ Guitarists Only
- ☐ Classical Guitar Duets ☐ Piano #2
- ☐ Ten Duets for 2 Guitars

12" LP RECORDS Popular Well Known Songs & Music Book. Words & Music for All Instruments. 10 Records Each \$5.95

- ☐ GUITAR COURSE 3 Months \$3.00. Mailed Weekly.
- ☐ GUITAR SONG JOURNAL 12 Weeks \$3.00

Choice Gems Arranged for Guitar. Please No C.O.D.

D & R Pub. Co., Box 3357 Long Beach, Calif. 90803

•RHAPSODY IN THE RAIN

(As recorded by Lou Christie/MGM)

CHRISTIE HERBERT

Baby the raindrops play for me
A lovely rhapsody
'Cause on our first date
We were making out in the rain
And in this car our love went much too far

It was exciting as thunder
Tonight I wonder where you are
The windshield wipers seemed to say
Together, together, together, together

And now they are saying oh never, never,
owwee owwee baby
Rhapsody in the rain, rhapsody in the rain.

Angels keep crying for me, don't stop
Angels keep crying for me, don't stop
Baby I'm parked outside your door
Remember making love, making love,
oh making love in the storm
And then a flash from above
Lightning, lightning, lightning
Just like our love it was exciting, exciting
Oowee, oowee baby
Rhapsody in the rain, rhapsody in the rain.

Yesterday, bring back yesterday
Rhapsody in the rain
Rhapsody in the rain
Angels keep crying for me, don't stop
Angels keep crying for me, don't stop
Rhapsody in the rain, rhapsody in the rain.

© Copyright 1966 by Rambed Publishing Co.

•FOLLOW ME

(As recorded by Lyme & Cybelle/White Whale)

WARREN ZEVON
VIOLET SANTANGELO

Stars are hidden 'neath my lids
I just can't keep on goin' now you're mine
Skies are fallin', you are callin' me
And I will fall behind you
Tell me where, we're going to,
Follow me, follow me, follow me
Tell me where we're going to.

See the rain softly fallin' on my window pane
And he is calling me
I don't know where but I don't care
I will follow him
Until the stars grow dim
Until the wind has blown the world away, hey
You tell me where we're going to.

Wind is crying
Trees are sighing
Birds are flyin' higher now you're mine
Now the night is still
Wander where you will, and I will find you
Tell me where we're going to
Follow me, follow me, follow me.

My empty wrists are pounding
My head is going round
And I don't know what to do.

© Copyright 1965 by Ishmael Music, Inc.

NATIONAL MULTIPLE SCLEROSIS SOCIETY

20

ANNIVERSARY

SERVING THE PATIENT • THE FAMILY • THE COMMUNITY

BEATLE FANS... DAVE CLARK 5 FANS...

Get These Fab Mags Now!

JAM-PACKED WITH
EXCLUSIVE PHOTOS,
STORIES, BIOGRAPHIES
PERSONAL INTERVIEWS
...PLUS
WORDS TO ALL
THEIR HIT SONGS

RUSH COUPON TODAY!

VICTOR SPECIALTIES, Dept. HP-766
CHARLTON BLDG, DERBY, CONN.

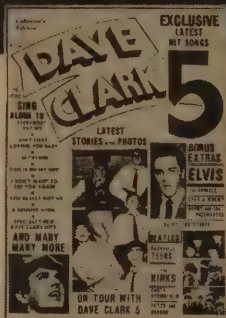
Enclosed is \$.....
Please rush me the fab mag(s) checked below:

- ☐ DAVE CLARK 5 #2, 25¢ ☐ BEATLES SONGS, 25¢
- ☐ BEATLES #2, 25¢ ☐ DAVE CLARK 5 #1, 25¢
- ☐ Enclosed is 75¢ for All FOUR

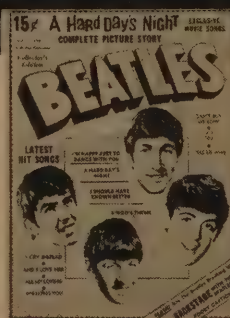
Name

Address

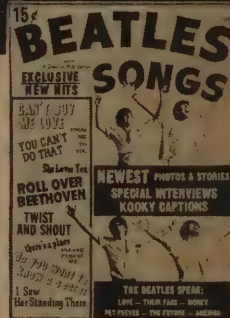
City State Zip



- DAVE CLARK 5 #2.
- Latest Stories and Photos
 - On Tour With Dave Clark 5
 - Bonus Extras: Elvis, Animals, Beatles, Kinks... and more
 - Words To Newest Hit Songs



- BEATLES #1.
- Complete Photo Story Of "A Hard Day's Night"
 - Backstage With The Beatles
 - Beatles Crossword Puzzle
 - Words To Their Movie Songs



- BEATLES SONGS
- Special Personal Interviews: The Beatles Speak Out
 - "Kooky Captions Fun Page"
 - EXCLUSIVE: Words To All Their Smash Hit Songs

ONLY

25c

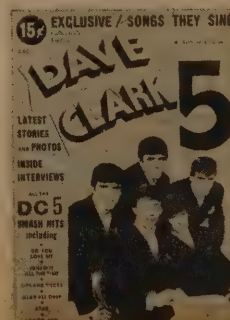
PER COPY

OR

75c

FOR ALL FOUR

(includes postage & handling)



DAVE CLARK 5 #1.

- The First, The Original, The Best
- Exclusive Photos of Dave, Mike, Rick, Denis and Lenny
- Stories, Profiles, Interviews
- EXCLUSIVE: Words To All Their Hit Songs, including "Glad All Over", "Bits And Pieces", "Do You Love Me"...and many more!

CAMERA 5

FIVE MOVIE REVIEWS AND RATINGS



4 STARS ★ ★ ★ ★

HARPER is pretty nearly the best secret-agent-type film of them all, and that includes James Bond, too. Paul Newman is a mere private eye in this - but a truly human, real, down cat with lots more real feelings than old James Bond. He's also smarter than everybody else (and without the help of 82 deadly weapons), which is how he solves a gruesome tale involving a kidnapped cockeyed millionaire the millionaire's paralyzed, nasty wife Lauren Bacall, his ever-frugging daughter Pamela Tiffin, his frowzy, boozy girlfriend Shelley Winters, his pilot Robert Wagner, and Wagner's girlfriend, has-been singer Julie Harris.

4 STARS ★ ★ ★ ★

THE TROUBLE WITH ANGELS is a really charming story of two teenagers at a convent school - but it's really all about discipline. Hayley Mills raises a lot of hell and pays for it, but without letting it break her spirit, which is considerable. Rosalind Russell plays a wise, dignified, peaceful Mother Superior who turns in the best argument for becoming a nun we've ever come across. Her wit, kindness and strength brings Hayley around - but not before she's plays some zany, hilarious pranks. This movie is ideal for teenage girls; it's filled with girls'-school-type laughs, and concerns itself solely with the growing-up problems of adolescence.



4 STARS ★ ★ ★ ★



JOHN F. KENNEDY: YEARS OF LIGHTNING, DAY OF DRUMS. is an absorbing recreation of the administration of President Kennedy. The film, produced originally by the U.S. Information Agency for foreign exhibition, is divided into six parts: the Peace Corps, Alliance for Progress, Civil Rights, Exploration of Space, Pursuit of Peace, and Military Preparedness - all interspersed with the sad, shocking day of the funeral. It is much more interesting than if it had been done chronologically, and the frequent cutting to the last day softens the memory.

3 STARS ★ ★ ★

BORN FREE You think YOU'VE got problems; how would you feel if your wife had a thing for a lion? Which is what happens in Born Free, a marvelously fresh-air sort of movie filmed, exquisitely, in the jungles of Africa. Joy Adamson, played by the enchanting English actress Virginia McKenna, adopts three lion cubs and raises one, Elsa, to maturity. Elsa wouldn't hurt a fly - not on purpose, that is. Still, it's hard on guests to be greeted by a lunging lioness, even if the lunging is all in fun. The really big problem, though, is sending Elsa back to the jungle when she gets too big. The Adamsons had to give her Ferocious Lion lessons. And that, we're afraid is what the plot hinges on.



1 STAR ★



SECRET LAWNMOWER MAN combines a science fiction war drama with young tender love as a backdrop for the poignant overtones of illegal humanity gone awry on a lawn mowing farm. Baloney Farther runs a farm for underprivileged but retired lawn mowing champions. But they aren't really lawn mower's oh, ho no. What seems to be a sunny, lazy Sunday morning of 2,504 innocent lawn mowers clipping a field in unison is really an undercover brutal gang of cut-throats plotting to chase a whole town of people through the streets. Yes, the innocent farm hands are really a lawn mower terrorist group.

WE READ YOUR MAIL



We invite all readers to send comments, criticism, questions and requests to:
WE READ YOUR MAIL, HIT PARADER.
CHARLTON BUILDING, DERBY, CONN.

Dear Editor:

I'm a Herman Hermits nut and I would like you to do a story of some kind on them. But that's not all, I would like to see something about Paul Revere and the Raiders. They may be starting out and might have a long way to go, but I think someday they will be tops. I think H.P. is the best mag put out. No other mags that I know of writes the words to songs and goes out of their way to get good stories, and I mean good stories like, H.P.!!! Long Live H.P.

David Curtis
212 Brandt St.
Dayton, Ohio 45404



Dear Sirs:

Let me congratulate you on your coverage of the Yardbirds. I am strongly convinced that this group has a sound that is as yet unequaled by any other group or guitarist (although Mike Bloomfield comes close to some of the leads). It is probably one of the most unique sounds out, and it is definitely a driving sound that can for once truly be described as 'wailing'.

I feel, however, that most people won't appreciate this type of lead/bass/drum style that is characteristic of this group. It's a razor sound and a punchy sound all at once, all of which is topped off with SUBTLETIES (harmonica, a lead that for once plays lead, etc.) but face it, John Doe doesn't listen for this.

I hope that in the future HIT PARADER will continue to print more about them in an effort to give this extraordinary talent maximum exposure.

The technical articles are also very good. In short, your publication is great. It's not the typical "teen-bopping" magazine that leads its readers on with extraneous titles

and then goes on to print something totally irrelevant in the article.

Sincerely,
Richard Spaete

Dear Editor:

I have recently become a Rhythm & Blues fan, and I find it very hard to get all the records I want. I usually have to order them. In order to get them I have to know the artist, the title of the album and the company it is recorded on, so I thought with all your knowledge, it would be easy for you to help me.

I would like to know the companies on which these artists record and I would also like it if you would recommend three or four of their albums: Howlin' Wolf, Little Walter, Jimmy Reed, Otis Redding and Bo Diddley. I purchased the Paul Butterfield Blues Band album (which I had to order) and I was completely satisfied. I buy your magazine every month and enjoy almost every article.

Thank you,
Jeffrey Long
Myerstown, Penna.

Dear Jeff:

Please see "Tempo" in this issue.

Dear Sirs:

Thank you so much for being a magazine that actually sounds believable - and thanks especially for every bit you do on R&B. In the April issue I particularly enjoyed Jim Delehant's interview with Keith Richard (and John Sebastian), since I'm an R&B addict and a great fan of the Stones and my dream would be to be able to personally ask the Stones questions similar to those.

I hope you can answer a question I have about one of Keith's answers. In naming his favorite guitarists he included "Jimmy Burdon" is this the James "J.B." Burton who was or is lead guitarist for the Shindogs? Also, Keith mentioned a Chicagoan, Jimmy Rodgers - is this the one who recorded "Blues All Day Long" and "Sloppy Drunk" on Chess in the '50's? The former number is my all-time favorite blues record, and I have been curious to know what Jimmy Rodgers is doing. Also, an unrelated question: Whatever happened to Tommy Tucker (High Heel Sneakers)?

Thanks again, for existing.

Sincerely,
Anne Baldwin
Houston, Texas 77006

Keith Richard meant J.B. Burton of the Shindogs and it is the same Jimmy Rodgers, who is either driving a taxi cab in Chicago or living back in Mississippi. Tommy Tucker's new single is "Chewing Gum" on Checker. Tom plays one-nighters with an organ trio in Ohio and the Mid-west and joined the Dick Clark tour in April.

Dear Sirs:

I picked up a Hit Parader magazine sometime last year and have continued reading Hit Paraders ever since. I especially like it because you usually mention the fabulous Ronettes or Veronica someplace, for which I am very grateful. I would like to thank you very much for the great article on them in the July issue of H.P.

I feel that H.P. is the best magazine on the scene today. The American teenager literally supports the pop record business but few know anything about it. H.P., however, tells about recording sessions, the making of an album, etc, which are extremely informative and which no other mag that I know of has.

I am always reading how fans are so inconsiderate of the stars and have no respect for their privacy. Frankly, I'm sick of it. You can't have your cake and eat it, too, which the stars think they can. Sure they want kids screaming at them while they're on stage - but not too much, and off stage the kids are supposed to treat them as normal people and have respect for them. However, it doesn't usually work that way and the stars get all shook up. Well, they are making plenty of money and getting plenty of fame. So if having your privacy invaded by loving fans is part of it then they should accept it. The kids are only following human nature or they wouldn't do it. The kids are so crazy about the star they'd do just about anything to be near or meet the star. That includes forgetting about the star as a person or anything else. Of course, there are a lot of smart kids around who play it cool and become friends with the stars but they aren't the average everyday fan. Let us not forget that if it were not for the everyday fans there would be no big stars, so why shouldn't the star let the kids have what they want? If the star doesn't like it, he doesn't have to be in show business, you know.

Anyway, I think you're doing a really great job and I hope you keep up the good work. I have three suggestions that I would like to present. The first is to set it up so that one may send away for back issues of H.P. Sometimes I miss them, through no fault of my own and I sure would like to have some of them. Secondly, you might give an accurate account of a day or two of a popular star to show how really busy they are instead of just saying so. Thirdly, I just want to ask you to please keep mentioning the fab Ronettes. A great mag ought to mention a great group - Don't you think?

Sincerely,
Kathe Fenton
Tucson, Arizona

Tell me,

In the April edition of 'Hit Parader' I read (in the mail section) a letter from someone who wrote a quite lengthy letter on their personal experiences in the Village, with Bob Dylan and The Stones. I, also have met the Stones and found them to be truly everything going. I have yet to meet Dylan but

am determined to soon. Also I am going to Greenwich Village in June for I know that if one is searching to find something - anything, it can be found there. The person who wrote the letter (spoken of previously) requested their name be withheld so I ask that you print my entire name and address with the intention that they see it and write to me.

Cassandra Wonderly
717 Canton
Broken Arrow, Oklahoma

Dear Sirs:

Please let's see more articles and pix on the one and only Elvis Presley!!

He's my #1 favorite entertainer and wonderful, sincere person.

I love everything about him especially his pleasing personality.

Please keep having articles on Elvis and you'll make me a very happy Hit Parader reader.

Thanks so much.

Elvis forever,
Pam McNames
Poplar Grove, Ill.



Dear Mistrs Delehant and Paulsen:

You stated in your Jazz and Blues section that Tony Glover has published a book called "Blues Harp." You also stated that it was an Oak Publication. This was in your April, 1966 issue. In what way could I obtain this book, what's it's price and what is the correct address for sending for it.

Thank you,
Dave Cain
Fairborn, Ohio

"Blues Harp" by Tony Glover can be purchased by sending \$2.95 to Oak Publications, Inc., 165 W. 46th St., New York, New York. Tony also has an excellent blues LP out called "The Return Of Koerner, Ray & Glover" on the Elektra label.

{Continued on page 54}

ALL THE TOP-POP STARS!

FREE FAN PHOTOS

STARS IN TV - RECORDS - MOVIES

A really Fab Offer. FREE STAR PHOTOS, just to introduce you to the exciting POP PIX CLUB (the greatest ever!!) Get the latest candid 4x5's of your favorites FREE. Choose from 100 top stars. Pick as many as you like. NO LIMIT. Hurry and follow the simple instructions. They're Fun. They're Free. They're Yours... ONLY IF YOU ACT NOW!

NO LIMIT.

PICK AS MANY STARS AS YOU LIKE
(Choose only 1 picture for each star)

- | | | | |
|-----------------------------|-------------------------|-----------------------|------------------------|
| 1. The Bachelors | 26. Peter Brown | 51. Jane Fonda | 76. Sue Lyon |
| 2. The Beatles | 27. Richard Burton | 52. Anne Francis | 77. Dorothy Malone |
| 3. Dino, Desi & Billy | 28. Angela Cartwright | 53. Connie Francis | 78. Haley Mills |
| 4. Gary and the Playboys | 29. Richard Chamberlain | 54. James Franciscus | 79. Liz Montgomery |
| 5. The Dave Clark Five | 30. Petula Clark | 55. Annette Funicello | 80. Mary Tyler Moore |
| 6. Dusty Springfield | 31. Chris Connolly | 56. James Garner | 81. Vic Morrow |
| 7. Freddie and the Dreamers | 32. Chuck Connors | 57. Leslie Gore | 82. David McCallum |
| 8. Gerry and the Pacemakers | 33. Sean Connery | 58. Robert Goulet | 83. Rick Nelson |
| 9. Herman's Hermits | 34. Gary Conway | 59. Lorne Greene | 84. Jimmy O'Neill |
| 10. Peter & Gordon | 35. Bobby Darin | 60. Andy Griffith | 85. Ryan O'Neal |
| 11. The Righteous Brothers | 36. Johnny Crawford | 61. Luke Halpin | 86. Barbara Parkins |
| 12. The Rolling Stones | 37. Sammy Davis, Jr. | 62. Joey Heatherton | 87. Paul Petersen |
| 13. Sonny & Cher | 38. Sandra Dee | 63. Rock Hudson | 88. Elvis Presley |
| 14. Nancy Ames | 39. Alain Delon | 64. Sammy Jackson | 89. Juliet Prowse |
| 15. Ursula Andress | 40. Bob Denver | 65. David Janssen | 90. Bobby Rydell |
| 16. Julie Andrews | 41. Dick Van Dyke | 66. Rick Jason | 91. Soupy Sales |
| 17. Paul Anka | 42. Troy Donahue | 67. Dean Jones | 92. Bobby Sherman |
| 18. Ann-Margaret | 43. Donna Douglas | 68. Caroline Jones | 93. Frank Sinatra, Jr. |
| 19. Frankie Avalon | 44. Tony Dow | 69. Jack Jones | 94. Connie Stevens |
| 20. Max Baer, Jr. | 45. James Drury | 70. Richard Johnson | 95. Robert Vaughn |
| 21. Carroll O'Connor | 46. Patty Duke | 71. Michael Landon | 96. Bobby Vinton |
| 22. Tony Bill | 47. Vincent Edwards | 72. Gary Lewis | 97. Robert Wagner |
| 23. Bill Bixby | 48. Chad Everett | 73. Virna Lisi | 98. Deborah Walley |
| 24. Dan Blocker | 49. Shelly Fabares | 74. Donna Loren | 99. Debbie Watson |
| 25. Patty Boyd | 50. Mia Farrow | 75. Carol Lynley | 100. Natalie Wood |



HOW TO GET YOUR FREE PICTURES:

- 1) Pick 50 or more names from the list above. Choose each favorite just once.
- 2) Make a list of the numbers on a sheet of paper.
- 3) Enclose just 1¢ for every name you select (to cover postage and handling). Minimum order 50 pictures.
- 4) Now print your name and address clearly.

Mail to: POP PIX CLUB, Dept. P-22
543 Madison Ave., New York, N. Y. 10022

An Amazing Invention — "Magic Art Reproducer"

DRAW ANY PERSON IN ONE MINUTE!

NO TALENT! NO LESSONS!

You Can Draw Your Family, Friends, Anything From REAL LIFE — Like An Artist... Even If You CAN'T DRAW A STRAIGHT LINE!

Anyone Can Draw With This Amazing New Invention—Instantly!



ARTIST'S CONCEPTION

A New Hobby Gives You a Brand New Interest

Yes, anyone can draw or sketch or paint anything now... the very first time you use the "Magic Art Reproducer" like a professional artist — no matter how hopeless you think you are! You can have an accurate original drawing that anyone would think an artist had done. Use it on any desk, table, board, etc. — indoors or outdoors!

Have fun! Be popular! Everyone will ask you to draw them. After a short time, you may find you can draw well without the "Magic Art Reproducer" because you have developed a "knack" and feeling artists have — which may lead to a good paying art career.

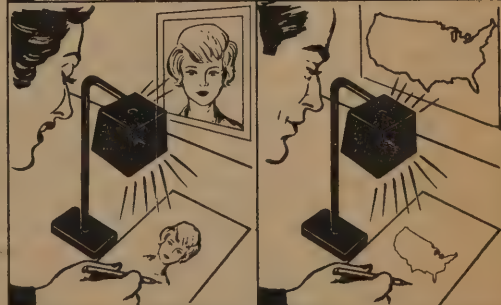
REDUCE and ENLARGE DRAWINGS

SEND NO MONEY! Free 10-Day-Trial!

Just mail coupon today. Pay postman on delivery \$1.98 plus postage. Or send only \$1.98 with order and we pay postage. 10-Day Trial must satisfy or money will be refunded.

Also Excellent For All Types of Drawings!

- HUMAN FIGURES
- OUTDOOR SCENES—LANDSCAPES, BUILDINGS
- STILL LIFE—VASES, BOWLS OF FRUIT, FLOWERS, LAMPS, FURNITURE, ALL OBJECTS
- COPY PHOTOS, OTHER PICTURES, COMICS, MAPS, BLUEPRINTS
- COPY FASHION DESIGNS—ALL OTHER DESIGNS, DECORATIONS
- PETS
- PERSONAL GREETING CARDS
- and many other uses



ARTIST'S CONCEPTION

FREE 10-DAY TRIAL COUPON

NORTON PRODUCTS, DEPT. 548
296 Broadway, New York 7, N.Y.

Rush my "Magic Art Reproducer" plus FREE illustrated guide Simple Secrets of Art Tricks of the Trade. I will pay postman on delivery only \$1.98 plus postage. I must be convinced that I can draw anything like an artist, or I can return merchandise after 10-day trial and get my money back.

Name _____
Address _____
City & Zone _____ State _____

☐ Check here if you wish to save postage by sending only \$1.98 with coupon. Same Money Back Guarantee!

WALLET PHOTOS 32 for \$1

70 for \$2.00 plus 25c post.

FREE 5x7" ENLARGEMENT with each order.

Beautiful 2 1/2 x 3 1/2" studio prints made on finest silk finish, double weight Kodak portrait paper. Perfect for job and college applications. Send picture (5x7 or smaller) with order. Original returned unharmed. For rush first class service, add 25c.

ROY PHOTO SERVICE Dept. S-7
GPO Box 644, N.Y. 1

FREE catalog

BANJOS

Jamestown Star Route
Boulder, Colorado

GUITAR • BASS • AMPLIFIER \$14.95

Here, for the first time, is concert quality sound, auditorium volume and all in a smart brief case amplifier. Truly portable, it plays on car rides, at beach parties, or on the job. Large diameter speaker, power amplifier, and elegant grille make this the most exciting amplifier buy anywhere. Limited quantity.

Kettering Blvd. Dayton 39, Ohio

GPL Inc. 3205

OPPORTUNITIES FOR YOU

For ad rates, write PCD
1085 Walnut
Des Plaines, Illinois

OF INTEREST TO WOMEN (PW May '66)

MAKE MONEY MAILING our postcards! Work home, full, parttime. Particulars 10c. Westline, Western Springs 9, Illinois.

MAKE MONEY HOME typing. Instructions and 50 firms wanting addressers \$1.00. Manufacture—22 Cedar, Brooklyn, N. Y. 11221.

\$100 WEEKLY POSSIBLE typing at home. Details \$1 (Refundable) Bonco, 130 Cumberland, Maestown 4, Pa.

MAKE \$12.00 PROFIT each dozen sewing aprons. Ready-cut, Loganville, Wisconsin.

BEAUTIFUL PERFUME PENDANT—\$1. Write Rich, Box 5332-GT, Chicago 60680.

STAY AT HOME and type for pay! Complete details, \$1.00; Customrite, Box 241, Thousand Oaks, Calif.

\$50.00 WEEKLY POSSIBLE Sewing Babywear. KUTIEKAY, Box 9194-P, Fort Worth, Texas.

HOME TYPING—\$85 Weekly Possible! Details, \$1.00. Research Enterprises, 29-T4 Samoset, Woburn, Mass.

\$200.00 MONTHLY POSSIBLE, Sewing Babywear! Write: Cuties, Warsaw 1, Indiana 46580.

\$50.00-\$100.00 WEEK Possible, Sewing, Assembling, our product! United, 3173-NPW Delaware, Indianapolis, Ind.

DRESSES 18c, BLOUSES 39c, Skirts 69c. Free Catalog. Ace, 515-W6 Court, Brooklyn 31, New York.

EDUCATIONAL & INSTRUCTION

ATTEND BUSINESS SCHOOL At Home. Save time and expense of attending classes. Prepare for secretarial careers in typing, shorthand, business procedures, bookkeeping. Write for free booklet. Wayne School, 417 South Dearborn, Department 53-518, Chicago, Illinois 60605.

COMPLETE YOUR HIGH SCHOOL at home in spare time with 69-year-old school. Texts furnished. No classes. Diploma. Information booklet free. American School, Dept. X574, Drexel at 58th, Chicago, Illinois 60637.

HIGH SCHOOL DIPLOMA at home. Qualified instructors. Approved materials. Southern States Academy, Professional Bldg., Dept. 1, Decatur, Ga.

AGENTS WANTED

BEAUTY DEMONSTRATORS—To \$5.00 in an hour demonstrating Famous Hollywood Cosmetics, your Neighborhood. For free samples, details, write Studio Girl, Dept. QP 477, 1510N Kostner, Chicago, Illinois 60651.

LOANS BY MAIL

GET \$800 CASH now—pay back \$37.66 per month—Includes all charges—Send name, address, age to Murdock, Dept. 385, Box 659, Poplar Bluff, Mo.

BUSINESS OPPORTUNITIES

MAKE BIG MONEY invisibly mending damaged garments at home. Details Free. Fabricon, 1589 Howard, Chicago 26.

HYPNOTISM

SLEEP-LEARNING-HYPNOTISM Strange catalog free! Autosuggestion, Box 24-80, Olympia, Washington.

MUSIC & MUSICAL INSTRUMENTS

INCOME GUARANTEED Two years for songpoems accepted! Free Public Release! Castle's, 203-PD West 46th Street, New York City 10036.

SONGPOEMS WANTED. Send poems for offer. Nashville Music Institute, Box 532-X, Nashville, Tennessee.

FREE RECORDING. PUBLICATION. Songs, Lyrics. Suwanee Promotions, Broadway, Lenoir City, Tenn.

SONGS WANTED For records and radio. Cowtown Records—Avery, Texas.

**WE
READ
YOUR
MAIL**



{Continued from page 53}

Gentlemen:

Congratulations on your comprehensive scope of the general musical scene.

I would like to comment on some things from the April issue. Regarding the Keith Richards - John Sebastian interviews: You wondered if your readers found the questions too technical. Fascinating they were, however, not nearly technical enough. How about more on sound fundamentals?

One of my favorite subjects: The Yardbirds. I feel I must make several comments here. I am very actively involved in "pop" music (rock, R&B, strict blues -- anything but C&W), and for my money no one in the world can touch this group. Unfortunately, this is the one big group going that I haven't seen in person. I can't possibly describe the feeling I get listening to Jeff Beck. Since I play electric guitar myself, I can fully appreciate this man's talent. You mentioned that frantic, pulsating freight train sound. This is evident on several tracks of the "Having A Rave-Up" LP, but no better demonstrated than on "Here Tis!". (I'm not putting down the assistance lent by Keith's harmonica or Jim's drums -- both are fabulous. I'm simply taking a guitarist's viewpoint.) Jeff surely must be some sort of genius. People who don't play guitar say "That's noise, noise!" -- I say that's talent, creativity, genius. To quote the Yardbirds, from your article their sound is truly electronic nervous tension type music. And may I add, they are the only group in the business who knows how to use a fuzzbox consistently well. Many thanks to them -- and you -- for this article.

May I request an article on John Hammond? He, too, is such a great talent. Unfortunately, due to lack of publicity, he seems to have a small, albeit hard core, following. This boy has been around for several years -- the "John Hammond" LP was pressed in 1963 -- but information on him is practically nil. His albums are extremely hard to get here, and must be specially ordered (my patience nearly ran out while waiting for two of them to arrive). Your help would be greatly appreciated by many of us.

Sincerely,
Mrs. Kenneth E. Koch
Tullahoma, Tennessee

We are presently working on an article about Mr. Hammond, but wait till you hear a harp player called Charles Musselwhite. He is presently talking money with Vanguard Records.

Dear Sirs:

Although I've only been introduced to your magazine recently, I now count myself a devoted fan. The mature, well written way in which you present your articles is, to say the least, a pleasant contrast to most 'Teen Magazines.'

Being a Dylan fan, I noticed the letter from Philip Rowencraft. His statement puzzled me to an extent to where I had to write this. He seems to defend the protest songs while disagreeing with the topic most protested. In his opinion the Commies are about to take over our government and it is the Dylan's and Donovan's who are warning against this.

A look at the facts will show this is wrong. On the back of "Another Side of Bob Dylan," Mr. Dylan writes, 'I'm monstrously against the House Unamerican Activities Committee.' This, as we all know, is another belief of the vast Communist Conspiracy. Mr. Dylan more often emphasized the wrong of the Establishment and not its danger of being overthrown. Also, Mr. Rowencraft states that, "You can be sure that the Communists are responsible for every Viet Nam protest march." Then he turns around and advises everybody to buy albums of Baez, Ochs, and Donovan, all clearly opposed to the Vietnamese conflict. In fact, Baez and Donovan led one of Britain's largest marches, protesting the atrocities in Viet Nam. Phil Ochs is the author of several anti-Viet Nam songs, chords, but they used jazz patterns, and I He may be singing their songs, but he sure ain't getting their message.

I do agree with him in one instance, however. This is when he says the pop tunes don't teach kids that they'll be in charge of this nation. I also feel that if this generation really does follow the advice of modern folk songs, the world they live in will be a place where Viet Nams and Santo Domingos are unthinkable and where the people will rule themselves and not be ruled by bureaucratic government.

Thank you for your time.

Yours in freedom,
Robert Cash
Cleveland, Texas



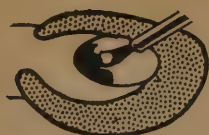
Dear Editor:

Please answer this question in your magazine to put an end to the discussion my friend and I are having. Are the girls paid to scream at Beatle appearances? Thank you for your time.

Bernard Perusse
Chomedey, Quebec, Canada

Girls are NOT paid to scream at Beatle concerts. They just do what comes naturally. However, the Beatles are paid to scream at concerts.

JUST FOLLOW THESE THREE EASY STEPS...



1 Insert Platform Under Short Nail



2 Brush On Magic Nail Liquid Over Nail and Platform



3 Shape New Finger Nail and Polish

Magic Nail Formula #77



by Charles of Fifth Avenue

AND HAVE LONG, BEAUTIFUL NAILS—in Minutes!

NOW! CHARLES OF FIFTH AVENUE 550 Fifth Ave., N. Y. C. 36, N. Y. brings to you for the first time at only \$1.98, the amazing scientific liquid finger nail builder called **MAGIC NAIL FORMULA #77**. It actually **BUILDS** up finger nails to ANY LENGTH desired—IN MINUTES! NOT a weak paste on nail. Magic Nail Formula

#77 is a wonderful liquid. It is brushed on like nail polish on your own finger nails and hardens into glamorous long beautiful finger nails that are **STRONGER THAN YOUR OWN!** Becomes part of your own finger nails and may be filed, cut and shaped. Magic Nail Formula #77 also repairs and smooths broken, and chewed nails!

ONLY AVAILABLE BY MAIL AND ALREADY USED BY MILLIONS

READ THESE AMAZING FACTS:

1. It is completely safe. 2. Not a paste on. Magic Nail Formula #77 is a liquid and powder. 3. When brushed on to your finger it hardens into a beautiful nail that is stronger than your own! 4. Will build your nails up to any length desired—in minutes. 5. Repairs broken or chewed nails in minutes! 6. Good for Nail Biters—even children! So strong, it can't be chewed! 7. Looks real and feels real! 8. Makes your hands look more glamorous! 9. Strong!—Cannot break or tear! Do housework, wash, type, play piano! 10. Lasts and lasts indefinitely. 11. Professional nail treatment in beauty salons cost up to \$15.00! The complete **MAGIC NAIL FORMULA #77 KIT**, during this special introductory offer, costs you **ONLY \$1.98**.

NO RISK OFFER! MAIL THIS COUPON NOW!

CHARLES OF FIFTH AVENUE, Inc.
MAIL ORDER DEPT. HP-7,
BOX 98
CEDARHURST, N.Y.

GUARANTEED

lovely, glamorous nails

☐ Send C.O.D. 1 Kit of MAGIC NAIL FORMULA #77. I will pay postman \$1.98 on delivery, plus C.O.D. charges and postage.

☐ CHECK HERE TO SAVE MONEY! Enclosed is \$1.98. Please rush 1 kit of MAGIC NAIL FORMULA #77. I save C.O.D. charges and postage.

MY NAME _____

ADDRESS _____

CITY _____

STATE _____

●CAROLINE, NO

(As recorded by Brian Wilson/
Capitol)

BRIAN WILSON

TONY ASHER

Where did your long hair go,
Where is the girl I used to know
How could you lose that happy glow
Oh, Caroline, no.

Who took that look away
I remember how you used to say
You'd never change
But that's not true
Oh, Caroline you break my heart
I want to go and cry
It's so sad to watch a sweet thing die
Oh, Caroline, no.

Could I ever find in you again
Things that made me love you so
much then
Could we ever bring them back once
they have gone
Oh, Caroline, no.

© Copyright 1966 by Sea of Tunes
Publishing Co.

●TWINKLE TOES

(As recorded by Roy Orbison/MGM)

ROY ORBISON

BILL DEES

Well a soul band's wailing
Behind the beat
And they cook when you walk in
You're a go go girl now
You work it out now
Work while the blue light spins
Yeah, yeah, yeah, yeah.

Everybody knows when you start
to dance now
You're twinkle toes
Twinkle toes, you move and you go
And you know you do it right
Up and down now
You dance around
Now you're looking good tonight
Yeah, yeah, yeah, yeah.

Come on, come on now twinkle toes
Dance on and on now
Yeah, but twinkle toes I know you're
trying to hide your broken heart
You act so gay
Yeah, behind the smile I know you're
crying
Your great big lonely eyes give you away
Hey, hey, hey twinkle toes.

You know you must hang on girl
Hang on tight
Don't let your feelings show
Twinkle toes you know you must dance
on girl
If you work it right they'll never know.

Twinkle toes it's tough to forget
But everything's all right
Yeah twinkle toes get set
'Cause I bet I take you home tonight
Yeah, yeah, you're all right now
Yeah twinkle toes
You're out of sight now
Yeah, yeah, yeah, yeah.

You're so fine girl
Yeah, twinkle toes you hurt my mind girl
Twinkle toes come on, carry on
Now when the dance is through
You won't be lonely, you won't be blue
Tonight I'll be with you
Yeah, yeah, yeah, yeah twinkle toes.

© Copyright 1965 by A cuff-Rose
Publications, Inc.

●A SIGN OF THE TIMES

(As recorded by Petula Clark/
Warner Bros.)

TONY HATCH

It's a sign of the times
Your love for me is getting so much
stronger
It's a sign of the times
And I know that I won't have to wait
much longer
You've changed a lot somehow
From the one I used to know
For when you hold me now
It seems like you never want to let me go
It's a sign of the times
You call me up whenever you feel lonely
It's a sign of the times
You tell your friends that I'm your one
and only.

I'll never understand the way you treated
me
But when I hold your hand
I know you couldn't be the way you used
to be
Maybe my lucky star
At last decided to shine
Maybe somebody knows how long I've
waited to make you mine
It's a sign of the times
That you kiss me now as if you really
mean it
It's a sign of the times
And a year ago I never could have seen
it
Don't ever change your mind
And take your love away
Just leave the past behind
It's a sign of the times
It's a sign of the times.

© Copyright 1966 by Duchess Music
Corp.

●YOU'RE GONNA NEED SOMEBODY ON YOUR MIND

(As recorded by Donovan/Hickory)

DONOVAN

You're gonna need somebody when
I'm gone
You're gonna need somebody when
I'm gone
Your eyes are as black as midnight
Death comes trippin' and arunnin'
You're gonna need somebody on
your bond.

You're gonna miss somebody when
I'm gone
You're gonna miss somebody when
I'm gone
You're gonna wake up cryin'
You're gonna miss somebody when
I'm gone.

I don't just see-ee the rising sun
I don't just see-ee the rising sun
An' I'm gonna wake up in the mornin'
My eyes all stargazed
You're gonna need somebody one of
these days.

You're gonna need somebody when
I'm gone
You're gonna need somebody when
I'm gone
And you wake up in the mornin'
Death comes trippin' and arunnin'
You're gonna need somebody when
I'm gone.

© Copyright 1965 by Southern Music
Publishing Co., Ltd. The sole selling
agent, Southern Music Publishing Co.,
Inc. Used by permission.

●GOOD LOVIN'

(As recorded by The Young Rascals/
Atlantic)

RUDY CLARK

ART RESNICK

I was feelin' so bad
Asked the family doctor what I had
I said "Doctor, doctor, doctor,
Mister M.D.
Can you tell me what's ailin' me?"
And he said "Yea yea yea yea yea
Yea yea yea yes, indeed
All you need is good lovin', (good
good lovin')
Good lovin' (Good, good lovin') Good
lovin' (good good lovin')
Good lovin'.

Honey please squeeze me tight
Don't you want your baby to be all
right
I said "Baby, baby, baby it's for sure
I got the fever, you got the cure."
Please say yea yea yea yea yea
Yea yea yea yea yes, indeed
All I need is good lovin' (good good
lovin')
Good lovin' (good good lovin')
Good lovin' (good good lovin')
Good lovin'.

© Copyright 1965 by T.M. Music,
Inc.

●SLOOP JOHN B

(As recorded by The Beach Boys/
Capitol)

BRIAN WILSON

We come on the Sloop John B
Your grandfather and me
'Round Nassau town we did roam
Drinking all night
Got into a fight
Well I feel so broke-up
I wanna go home.

So hoist up the John B sail
See how the main sail sets
Buffalo the captain ashore and let me
go home
Let me go home
I want to go home, yeah, yeah
Well I feel so broke-up
I want to go home.

The firstmate he got drunk
Broke in the captain's trunk
The constable had to come and take him
away
Sheriff John Stone
Why don't you leave me alone, yeah,
yeah
Well I feel so broke-up
I want to go home
(Repeat chorus).

I want to go home
Home, let me go home
Why don't you let me go home
Home, hoist up the John B sail
Feel so broke-up
I want to go home
Let me go home.

The poor cook he caught the fits
And threw away all my grits
And then he took and he ate up all of
my corn
Let me go home
Why don't they let me go home
This is the worst trip I've ever been on,
(Repeat chorus).

© Copyright 1966 by New Executive
Music.

HIT PARADER'S CROSSWORD

ACROSS

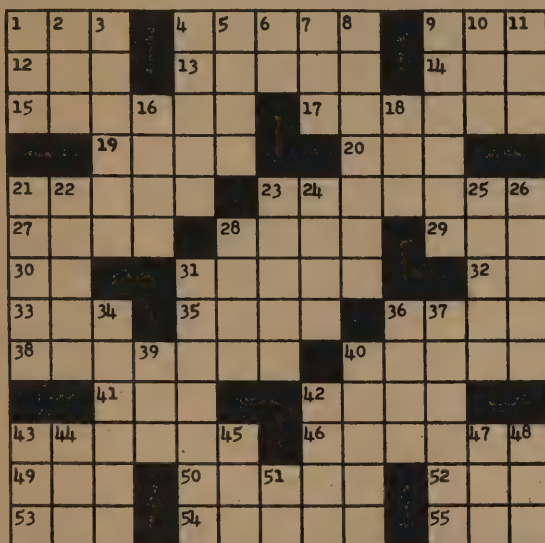
- 1 Lively dance
- 4 Slow-moving mammal
- 9 --- Casey
- 12 Wedding reply (2 wds.)
- 13 Rose ---, actress
- 14 Compass point
- 15 Dean ---, singer
- 17 --- Borgnine, actor
- 19 Dick ---
- 20 Small rug
- 21 Dinah ---, singer
- 23 British singing group
- 27 Pale color
- 28 Cut, as grass
- 29 Shade tree
- 30 Stammering sound
- 31 --- Davis
- 32 Six (Roman numbers)
- 33 Animal doctor (colloq.)
- 35 Social insects
- 36 Taunt
- 38 Webley ---
- 40 Della ---, singer
- 41 --- Linkletter
- 42 Rowing blades
- 43 Not fresh
- 46 Bobby ---, singer
- 49 Omelet item
- 50 Stairway post
- 52 Raw mineral
- 53 --- Moines, Iowa
- 54 Buck ---
- 55 At this time

DOWN

- 1 --- Arness, actor
- 2 --- Lupino, actress
- 3 Peter And ---
- 4 Grin
- 5 Abbe ---, singer

- 6 Either
- 7 Cravat
- 8 --- Hermits
- 9 Insect
- 10 Curved letter
- 11 Fishing snare
- 16 Fruit pastry
- 18 --- King Cole
- 21 --- Lawrence, singer
- 22 Engaged for work
- 23 Rolls of cloth
- 24 Female sheep (pl.)
- 25 --- Presley, singer
- 26 Hit
- 28 Soul
- 31 Al ---, singer
- 34 Plays a banjo
- 36 Sea bird
- 37 Paul ---
- 39 Curved line
- 40 Train tracks
- 42 Stove compartment
- 43 --- Skelton
- 44 Grow old
- 45 Moisture on grass
- 47 Gold (Sp.)
- 48 The --- Christy Minstrels
- 51 You and I

(Answer on page 59)



POP NOTE BOOK

Bob Dylan has completed a novel and he is planning a folk musical for Broadway. Was Dylan recently married in Bearsville, New York? The Supremes have scheduled a tour that will have them working practically a daily basis between now and mid-October. The Beatles will tour the U.S. in August and begin shooting their new movie in September. Simon & Garfunkel will be awarded a gold record for their debut single "The Sounds of Silence." Decca records hosted a party for Len Barry, the 1-2-3 man, who topped the transatlantic charts at the end of last year. S/Sgt. Barry Sadler received two gold record awards, one for his single "Ballad of the Green Berets" and also for his album of the same name. The Temptations have inspired a new dance which is taking over in Southern California. It is called "The Temptation Walk" which is basically the kind of cool soft shoe which the group does onstage. They are up for a Grammy award this year for their recording of "My Girl." Wayne Fontana & The Mindbenders have been inked by MGM as separate artists. John Steel recently left his position as drummer for the Animals to spend more time on his teenage nightclub in London. Eric hired Barry Jenkins of the Nashville Teens. Elvis Presley starts his 7th film for MGM - title is "Spinout." Bobby Vee & Jackie DeShannon are co-starring in a new musical film "C'mon Let's Live A Little." Gene Clark of the Byrds is suffering from nervous strain and has been advised not to undertake any further personal appearances with the group in the next few weeks. The Hullabaloo TV show will not be on next season. Yardbird Keith Relf married April Liversidge of Kenya in March.

PHOTO BARGAINS

ONLY 1.00

YOUR CHOICE

25 WALLET PHOTOS (plus FREE 5x7 Enl.)
2 8x10 ENLARGEMENTS or 4 5x7 ENLARGEMENTS
3 5x7 ENL. plus 12 FREE WALLET PHOTOS
Finest double weight portrait paper. Send any photo neg. (ret.)
Add 25¢ per selection for postage and handling
Any enlargement hand-colored in oil, 50¢ extra. State color of eyes, hair and clothes.
QUALITY VALUES
Studio 122-D, New Rochelle, N. Y. 10804



Fight BIRTH DEFECTS Join MARCH OF DIMES

BE A "POP" SINGER!

In only a few short weeks you can learn to become a "pop" singer for social affairs, radio, TV, night clubs. Popularity, new friends, gay parties, career, extra money. Write for FREE information everyone who likes to sing should have.

SONG STUDIOS, Dept. 103-C, ROCKPORT, MASS.

MAKE YOUR OWN MUSIC FOR YOUR SONG POEMS!

Amazing new COMPOSAGRAPH Method has you setting your own SONG POEMS to music even if you don't know a note! Save hundreds of dollars by making your own melodies for your SONG POEMS! How to Copyright your own songs and make your own Records! Where to send and sell your Songs and Records! Learn at home through quick, low-cost training. Get your first big Song Break! Send for FREE details today!

COMPOSAGRAPH, Dept. 103-R, ROCKPORT, MASS.

DINGY TEETH made RADIANT WHITE



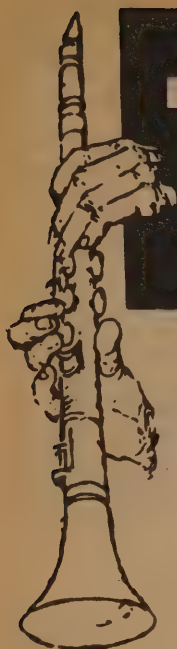
Like a movie-star smile in 3 minutes
with wonderful new cosmetic enamel!

Are you smile shy because of discolored, dull and unattractive teeth? Then try WYTEN a marvelous new "Dental Cosmetic" for an attractive new glamorous look. Just brush on and in seconds you transform discolored, yellow and dingy teeth into a sparkling white finish that appears so pearl-like and natural. WYTEN is used by thousands of smart, women and theatrical folks to cover up stains, blemishes and even gold fillings. Dental formula is completely safe and harmless for natural as well as false teeth.

SEND NO MONEY! Free 10 Day Trial!
Just mail coupon today. Pay Postman on delivery. \$1.98 plus postage or send only \$1.98 with order and we pay postage. 10 day trial, must satisfy or money will be refunded.

FREE 10 DAY TRIAL COUPON!

NU-FIND PRODUCTS DEPT. 954
P.O. Box 205 Church St., N.Y.C. 8, N.Y.
Rush my "WYTEN" at once in plain wrapper. I will pay postman on delivery only \$1.98 plus postage. I must be delighted with the new beauty "Wytten" brings to my teeth or I can return merchandise after 10 day trial and get my money back.
Name
Address
City & Zone State
☐ Check here if you wish to save postage by sending only \$1.98 with coupon. Same Money Back Guaranteed!



Tempo

by Jim Delehant

MUDDY WATERS

Now that the blues bands are on the threshold of "shaking their money maker," it's a curious fact that the original bands who have been around since the 1940's will take a back seat. It can't be denied that the Paul Butterfield Blues Band is the greatest thing since Muddy Waters, but it seems ridiculous that Muddy himself isn't the greatest thing going.

The other day Bob Koester, owner of Delmark records in Chicago, gave me the obvious answer. Bob was referring to his new Junior Wells album "Hoodoo Man Blues"... "I think it's a fine album and has a sales potential equal to anything in the field including the Butterfield album. Jr. Wells will no doubt suffer from the color of his skin and the inability of the folk hippies to identify with him, but if he ever makes it to New York he'll really crack things open." Of course, Koester's answer can also be applied to Muddy Waters.

The few times I have talked with Muddy, I couldn't detect any animosity on his part toward the success of the younger up-coming blues bands. He seems happy working regular weekend dates in Chicago, and an occasional jaunt overseas or concert dates for folk music societies probably satisfy his needs for travel.

When asked his opinion on the Butterfield band, Muddy replied, "I think they are a great blues band and Mike Bloomfield is a wonderful guitar player." How about the Rolling Stones? "They're some of my best friends and one of the greatest British groups we've ever had." Muddy's mouth harp player, Jimmy Cotten, added, "Brian Jones is a very good harmonica player, but I don't think it has the Chicago beat in it. Chicago blues has more soul."



The well known harmonica idol of Britishers, Sonny Boy Williamson (who passed away last year) made many tours through England long before the British thing hit America. Even Williamson enjoyed working with back-up British groups and he showed the young English musicians many "secrets" of the blues trade. Recently Mercury records released an album featuring Sonny Boy Williamson backed by the Yardbirds, recorded live in London.

Muddy tries not to insult anyone and his only subtle criticism appeared when I asked, "Are there any white blues singers you dislike?" Muddy looked up from his fried chicken and said, "I never play good on songs that aren't too good. Most singers are good, but I'm talking about my personal like -- that's the Rolling Stones."

Bob Dylan's music has been called rhythm and blues, among other things. Does Muddy think Dylan's amplified sound is Chicago R&B? "I think he's got a wonderful sound. It's a blues sound. Almost New Orleans. We've been doing that for a long time. I brought it up in 1943. Big Bill Broonzy, Tampa Red, Big Maceo, we brought a different beat to the city. Chicago sound is the biggest blues in the world." Muddy himself is fascinated with the New Orleans sound, as evidenced on one of his singles "Short Dressed Woman" which has clarinet as lead instrument.

"I was the first one," continued Muddy. "There wasn't anything like it. There was amplified music but it wasn't like the beat I brought from Mississippi. I got amplified after I came to Chicago because of the acoustics. Everybody was dancing and yelling and having a good time and couldn't hear the music. But I'm sure I brought this particular beat to Chicago. Even Jimmy Reed, a good friend of mine -- I brought his beat too. A lot of big bands have gone for my beat. Like Count Basie's

Joe Williams, a very good friend of mine, he made a comeback with my beat."

Jimmy Cotten added "I played amplified before I came up. I saw Sonny Boy Williamson and Howlin' Wolf with it in the south. Sonny Boy was my idol. Muddy came through Memphis in 1943 and that's when I joined up with him. Besides me, Muddy has had other harp men like Little Walter, Junior Wells, George Smith and Big Walter Horton."

When I asked Muddy if he had been influenced at all by country western music he said, "No, I think you should distinguish. I'm a blues man. Play blues all the time, but I try little different things. We brought up some good fellows from down south. Very good people from Texas, Alabama -- especially from Mississippi and New Orleans. The people from Louisiana play Dixieland and we're real blues from Mississippi, Arkansas, Texas and some from Tennessee. We had a lot of good blues men from Tennessee such as the old Sonny Boy Williamson. The Sonny Boy that died recently was from Mississippi. They were both great because they were down there where all the good music was. Where I come from I imitate Robert Johnson and Son House. I'm between the two."

Prodding Muddy a little more on the country music question only got this answer. "I like all music. That's my whole trouble. I been crazy for it all my life."

Must L.P.'s for your blues collection: Best of Muddy Waters/Chess, Hoodoo Man Blues/Delmark, The Paul Butterfield Blues Band/Elektra, John Hammond's Big City Blues/Vanguard, Otis Spann-The Blues Never Die/Prestige, Chuck Berry - After School/Chess and many others. If you're interested, write me and I'll send you a list. □

•TRY TOO HARD

(As recorded by The Dave Clark 5/
Epic)

DAVE CLARK
MIKE SMITH

Tell me, do you want my love
Tell me what you're thinking of
I've been waiting 'round so long
You don't try too hard
You don't try too hard.

I hope you're not trying to make a fool
of me
'Cause if you are I know there's going
to be
Some tears falling and they won't be mine
You don't try too hard
You don't try too hard.

Some people may want many loves, my
friend
But we both know what happens to them
in the end
So please listen to these words of mine
And let me know that I'm not wasting
my time
I'm sure we could get a love divine
You don't try too hard
You don't try too hard.
Copyright 1966 by Branston Music
Inc.

•PLEASE DON'T STOP LOVING ME

(As recorded by Elvis Presley/
RCA Victor)

JOY BYERS
Please don't stop loving me
You were born
Just to be
In my arms
In my arms

Please don't stop loving me
Your lips were made
Just to be
Kissed by me
Kissed by me.

When I'm with you
I don't know
Day from night
Wrong from right
You're my world
That's all I know
I love you so
I won't let go.


Please don't stop loving me
Darling, you'll always be
My love
My love.

© Copyright 1966 by Elvis Presley
Music, Inc.

Solution for puzzle
found on page 57

J	I	G	S	L	O	T	H	B	E	N
I	D	O	M	A	R	I	E	E	S	E
M	A	R	T	I	N	E	R	N	E	S
	D	A	L	E		M	A	T		
S	H	O	R	E		B	E	A	T	L
T	I	N	T		M	O	W	N		E
E	R		M	I	L	E	S		V	I
V	E	T		A	N	T	S		T	W
E	D									
	A	R	T		O	A	R	S		
R	A	N	C	I	D		V	I	N	T
E	G		N	E	W	E	L		O	R
D	E	S		O	W	E	N	S		N

*Personally
Autographed!*



David McCallum (Illya)

LIFE-SIZE PIN-UP...

\$1
only

It's the newest, it's the wildest, greatest ever. . . . A super pin-up of Illya. It's life size (over 38" x 50"). And what's more it's **official** photo chosen by the FAN CLUB. Wait till your friends walk into your room. Won't they flip! THERE IS ILLYA—life size and so real they'll think for a minute he's there. It's real fab for your bedroom, den or playroom. It's like nothing you've ever seen before. You'll really be the envy of the crowd. And remember it's personally autographed, and it's official.

FREE Rush your order now and receive FREE your official membership card in the Man from U.N.C.L.E. Fan Club PLUS your very own U.N.C.L.E. Agent card. Be a man. Don't delay.

RUSH BACK THE COUPON NOW!

MAN FROM U.N.C.L.E. FAN CLUB, Dept. 54DM19
35 Wilbur Street, Lynbrook, N.Y.

Rush me my life size David McCallum pin-up plus official Man from U.N.C.L.E. Fan Club membership card and U.N.C.L.E. card I must really flip or I may return everything for a full purchase price refund. I enclose \$1 plus 25¢ (to cover shipping charges).

Name _____
Address _____
City _____ State _____ Zip Code _____
☐ Send Robert Vaughn Life Size pin-up too!
I enclose an additional \$1.

FREE



5x7 PORTRAIT ENLARGEMENT

with order for

30 WALLET PHOTOS \$1

An Amazing Offer

Wallet photos and portrait enlargement beautifully printed on quality professional paper (glossy finish) copied from any size favorite photo or neg. Ideal for friends, job applications, swapping, many uses. Yours now in this special offer. Just rush photo (or neg) together with name, address and \$1 (plus 25¢ for post. & handling—total \$1.25) to:

HK PHOTO SERVICE, Dept. 63
662 Brooklyn Ave., Brooklyn, N.Y. 11203



NEW WIRELESS AMPLIFIER

\$3.95

Now there's no more need for an amplifier for guitar, base or microphone if you own a radio. Simply plug instrument into this converter transmitter and you're instantly on the air. Even transmit into car radios for those musical convertible rides or wild beach parties. Hurry....Limited quantity

GPI, Inc. 3205 Kettering Blvd. Dayton 39, Ohio



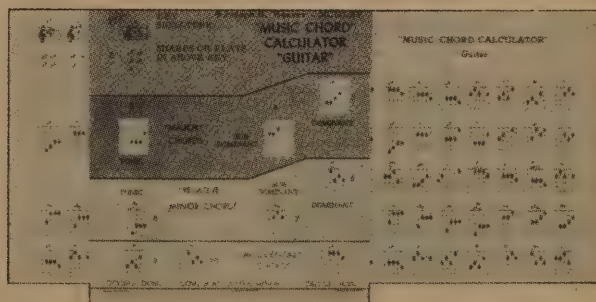
BE A "POP" SINGER!

In only a few short weeks you can learn to be a Pop Singer for social affairs, radio, TV, nightclubs! Popularity, extra money, new friends, parties! How to lead your own singing group; make your own records. Learn how to find a manager. Where to go to get your first singing break! ACT NOW! Send for full details today.

LEARN AT HOME!
QUICK, LOW-COST TRAINING!

SONG STUDIOS • Dept. 303-C ROCKPORT, MASS.

THE AMAZING NEW GUITAR CHORD CALCULATOR



AN AMAZING NEW METHOD TO LEARN THE GUITAR. INVENTED BY A GUITAR INSTRUCTOR WHO HARNESSSED MATHEMATICS TO OPEN A WHOLE NEW WORLD FOR LEARNING THE GUITAR. \$2. 98 POSTAGE PAID.

- ** SHOWS WHAT CHORDS YOU WILL USE IN ANY SONG.
- ** SHOWS WHEN YOU WILL USE MAJOR, MINOR OR ACCIDENTIAL CHORDS.
- ** SHOWS ALTERNATE AND LINKING CHORDS TO JAZZ UP YOUR PLAYING.
- ** SHOWS HOW TO TRANSPOSE FROM ONE KEY TO ANOTHER.
- ** BOTH SIDES PACKED WITH INFORMATION.
- ** TAKES THE PLACE OF MANY INSTRUCTION BOOKS.
- ** CUTS GUITAR LEARNING TIME BY MANY LESSONS.
- ** EASY TO UNDERSTAND AND A MUST FOR EVERY BEGINNER AND SERIOUS GUITARIST.

IF IT IS NOT THE MOST AMAZING THING, YOU HAVE EVER SEEN, PLEASE RETURN IT FOR YOUR MONEY BACK AND RECEIVE A FREE GIFT FOR YOUR TROUBLES.

ROCKY MOUNTAIN CRAFTS, BOX 614, AURORA, COLO. 80010

(Continued from page 11)



CROSBY: On it's own basic musical level, they know whether it's right or wrong.

McGUINN: Essentially, we're all creatures with ears and minds. You know they can understand and feel music. You don't have to know what it is to dig it.

CROSBY: I think you could play Ravi Shankar to a Kalahari Bushman and he'd like it.

McGUINN: I think the kids are hip to it.

CROSBY: We just make music that we think will communicate and if it doesn't we're wrong. So far we've been right.

HP: THE ACCEPTANCE OF "RUBBER SOUL" SHOWS THAT THE KIDS ARE ACCEPTING THINGS WITH DIFFERENT FLAVORS.

CROSBY: Oh sure, "Norwegian Wood" is very far out.

HP: ARE YOU CONSIDERING ADDING OTHER INSTRUMENTS TO THE GROUP?

McGUINN: Yes, we're doing that all the time. Chris just acquired a mandolin. He's a very, very good mandolin player.

CROSBY: We might play with an electric piano, because Mike and Gene both fool with pianos. McGuinn's been fooling with an organ too, and he also plays banjo. We'll play anything that we ourselves can play. If it fits in a piece of music and it swings and we can play it, we use it.

HP: DO YOU THINK COUNTRY MUSIC WILL BECOME A BIGGER INFLUENCE IN THE POP FIELD?

CROSBY: It already is and it's gonna get a lot bigger. (to illustrate his point Dave sang "I've Just Seen A Face.")

HP: IS THERE ANYTHING BIG

COMING UP IN THE NEAR FUTURE?

CROSBY: Two major things that we're aware of, what we think are going to happen is Indian Music, Ravi Shankar.

HP: YOU REALLY THINK SO?

CROSBY: It's gonna influence every kind of music in the world. I'll tell you why. The musicians are the people who are making music. No matter what else is said, when a note has to be played it comes down to the musician. There isn't a musician that I know of that isn't aware of it. If you hear it once you can't forget it. It's incredible.

HP: BUT THAT'S JUST AMONG THE MUSICIANS.

CROSBY: But the musicians play all the rest of the music with an awareness of Shankar now. Our next single.....

McGUINN: We have an electronic device on the guitar that makes it sound like a sitar.

CROSBY: It's derivative and new. McGuinn just listened to Shankar and said, "it's right." It's music and it happens here too and it comes out. We let it come into us deliberately. I ran into Alan Ginsberg at the club we were working at and he had some tapes. (Ginsberg is one of the surviving beat generation poets).

HP: YES, I UNDERSTAND HE'S BEEN LIVING IN INDIA.

CROSBY: He's been living in India a long time. Then I saw him again the next day at a party on top of a merry go round and he sang me these prayers. These mantras and tantras from India and I got him to come up to McGuinn's house and we taped it all. Jim's got all kinds of tape equipment. I don't know if we'll make one into a folk and roll song, but certainly from listening to them we program ourselves and an awareness of that comes out in the rest of our music. I'm in the middle of a song now and part of it is coming out like that. I'm not plagiarizing or copying notes, I'm getting the attitude of it and every musician in the country is doing that from Ravi Shankar. They can't help it.

McGUINN: A couple of years ago, jazz started to go eastern. A friend of mine who is a jazz musician told me then that rock music is going to go eastern. He heard it in jazz and he noticed that jazz

ideas had been filtering down to rock and roll.

CROSBY: That's the other major trend that we spotted - Coltrane. Jazz is coming into rock and roll, particularly John Coltrane.

HP: HIS "LOVE SUPREME" ALBUM GOT ON THE POP ALBUM CHARTS.

CROSBY: I'm not even a little bit surprised. That cat's a fantastic musician.

McGUINN: Sort of anti-establishment music. The note cluster concept, random improvisation. They're not trying to do melodic or blues things. They're going against the establishment and that really wrecks a comfortable well being.

CROSBY: Manfred Mann and a lot of others are coming on with jazz.

HP: WHY CAN PERFORMERS BE MORE CANDID IN ENGLAND?

CROSBY: It's a more cosmopolitan and less policed state.

McGUINN: They're not as afraid of the dark.

CROSBY: They're not as afraid of differences, of people with different attitudes.

McGUINN: The country is older and more mature.

CROSBY: They're more cosmopolitan. They're exposed to more kinds of culture all of the time. Everybody comes into that country with different answers, different clothes, different whole conceptions of reality. They see it a lot more than we do here. The U.S. is a very provincial country.

HP: LOTS OF THE AMERICAN GROUPS AND THEIR MANAGERS ARE WORRIED ABOUT SAYING THE RIGHT OR WRONG THING DURING INTERVIEWS.

CROSBY: We're not trying to be like that. We've found that some things are useless and a waste of energy. Putting people down is one.

HP: WHEN I ASKED COLEMAN HAWKINS IF HE PLAYED WITH CHARLIE PARKER HE GOT MAD. HE SAID WHAT GOOD WILL IT DO ME OR HIM TO TALK ABOUT CHARLIE PARKER. HE'S DEAD, IT CERTAINLY WON'T HELP HIM.

CROSBY: Charlie Parker, the Bird, you see that's where we got our name. No not really, actually we're great fans of the Admiral.

HP: HAVE ANY PROMOTION PEOPLE THOUGHT OF POSING

YOU ON AN ICEBERG?

CROSBY: Nobody yet. We're hoping nobody will. We're hoping they'll put us in the cockpit of a 707. That would be a beautiful picture. We really like to fly.

HP: ACTUALLY WHAT KIND OF A GROUP IMAGE ARE YOU TRYING FOR?

McGUINN: Aware, free, love promoting, happiness, put-down negative, high speed, motion music, fast cars, planes, jets.

CROSBY: SHHHHHHHHHH, banking, making the whole music bank.

McGUINN: A vertical shift at 60 miles an hour while you're going that way. 700 miles an hour.

CROSBY: We try to avoid boxes and labels and categories as much as we can. We're musicians we play music. If we were going to use a label it would have to be folk, bossa nova, jazz, Afro.

McGUINN: Take the 1st letter of each word of all kinds of music and make a word.

CROSBY: Yeah BOFNERGERTZ. Actually we call it music a lot. But when anybody really insists we call ourselves a rock and roll band.

HP: DO YOU THINK THIS THING THEY'RE CALLING ROCK FOLK IS OUT OF THE PICTURE NOW?

CROSBY: I don't care. I'm trying to ignore this whole play with labels. They called Sonny & Cher rock folk and that's pretty funny.

HP: THEY CALLED RAMSEY LEWIS JAZZ ROCK.

CROSBY: Yeah right, what about that and after our next single, they'll call that jazz rock too.

HP: HOW ABOUT RAGA ROCK?

CROSBY: Yeah, and the flip side they'll call raga rock. Man, I don't care.

HP: DO YOU THINK THE PUBLIC IS READY TO ACCEPT RAGAS?

CROSBY: We'll find out. Somebody's got to turn them on to it. It might bomb completely you might never hear of the Byrds again. When we first did "Tambourine Man" everybody said it was too far out. I think it's been No. 1 in all the English speaking countries. We're not wanting to brag, it's just that the blue-chip thinkers were all wrong. □

Beautiful HAIRPIECES Custom Matched to Your Own Hair

Choice of 5 Pin-On Styles for Casual or Formal Wear

ONLY \$4⁹⁹ Worth Much More
Inventory Clearance Sale for a Limited Time Only

Give Yourself a New Hair Do Instantly!

A Variety of Ready-to-Wear Styles that Add Luxurious Fullness to Limp or Thin Hair, Curl to Straight Hair, Length to Short Hair

No matter if you wear your hair up or down, long or short — a pin-on hairpiece adds luxurious fullness and beauty to your coiffure. Here is a selection of ready-to-wear styles to give you the hair style that will do the most for your own hair needs — for a quick change to a new personality. Custom matched to your own hair, of the finest Sarnel fibers that look and feel so much like real hair you'd mistake it for your own. Can be washed, set or restyled if you wish.

SEND NO MONEY!

Just send coupon below with a sample of your own hair for expert matching. Pay postman on delivery only \$4.99 plus C.O.D. postage. Or send only \$4.99 with order and we pay postage. If not delighted, you can return for full refund within 10 days.



Style 213



Style 209



Style 207



Style 204



Style 211

FREE 10 DAY TRIAL COUPON!

Imperial Fashions, Dp. K-199
378 So. Franklin Street
Hempstead, N.Y. 11550

Rush my Hairpiece in the style checked below. I enclose a sample of my hair for custom matching. I will pay postman on delivery \$4.99 plus postage. I must be absolutely satisfied or I can return the hairpiece after I wore it within 10 day trial and my money will be refunded.

Check Box of Style Number Desired

☐ 213 ☐ 204 ☐ 211 ☐ 207 ☐ 209

☐ Check here if you wish to save postage by sending only \$4.99 with coupon. Same Money Back Guarantee!

Name _____

Address _____

City _____ State _____ Zip _____

Glamour Wigs Colors and Styles

IN A CHOICE OF BEAUTIFUL

Selection of 4 Styles and 10 Attractive Colors

Match Any Outfit or for Any Occasion

ONLY \$4⁹⁵ Worth Much More
Inventory Clearance Sale for a Limited Time Only

Makes a Big Hit at Parties, Dances, Anywhere

- Black
- Off Black
- Dark Brown
- Brown
- Dark Blonde
- Light Blonde
- Auburn
- Platinum
- Pink
- Mixed Grey

A Perfect Cover-Up After Swimming, Setting or Washing Your Own Hair—Soft and Lovely As a Movie Star's Hair-Do

Be bewitching, daring, winsome, demure! Make this split-second change to a new personality. You'll find surprising new adventures, be the life of the party. This new crowning glory wins admiring glances from both guys and gals anywhere you go. It's the fashion rage.

A very pretty cover-up after swimming or washing or setting your own hair (instead of unsightly kerchiefs), smooth, non-flammable Celanese acetate looks like real hair, feels luxuriously soft and lovely.



109



114



112



102

SEND NO MONEY

Pay postman on delivery \$4.95 plus C.O.D. postage or send \$4.95 with order and save postage. Money back if not delighted. Mail coupon TODAY!

FREE 10 DAY TRIAL COUPON!

Imperial Fashions, Dept. F-200

378 S. Franklin St., Hempstead, N.Y. 11550

Rush my Glamour Wig in the style and color checked below. I will pay postman on delivery \$4.95 plus postage. I must be absolutely satisfied or I can return the wig within 10 day trial and my money will be refunded.

Check Box of Style Number Desired

☐ 109
☐ 112
☐ 114
☐ 102

Check Box of Color Desired

☐ Black
☐ Off Black
☐ Dark Brown
☐ Brown
☐ Dark Blonde
☐ Light Blonde
☐ Auburn
☐ Platinum
☐ Pink
☐ Mixed Grey

☐ Check here if you wish to save postage by sending only 4.95 with coupon. Same Money Back Guarantee!

Name _____

Address _____

City _____ State _____ Zip _____

HIT PARADER

**AUGUST ISSUE
ON SALE
JUNE 14**

**SPECIAL....
ROLLING
STONES
SECTION**



**EXCLUSIVE
PHOTOS &
INTERVIEWS
THE TURTLES**

JAY AND THE AMERICANS

*Lovin' Spoonful
Baby Picture
CONTEST!*

JAN & DEAN

*SIMON and
GARFUNKLE*

**AUGUST ISSUE
ON SALE
JUNE 14**

•FRANKIE & JOHNNIE

(As recorded by Elvis Presley/ RCA Victor)

FRED KARGER

ALEX GOTTLIEB

BEN WESSMAN

This story has no moral
This story has no end
This story only goes to show
That there ain't no good in men.
They'll do you wrong
Yes, they'll do you wrong.

(Johnnie)

Frankie and me we are lovers
Oh, Lordy, how we can love
Vowed we'd be true to each other
Just as true as stars above
I'm your man
I'll never do you wrong.

(Johnnie)

I knew that I was a winner
When a new girl caught my eye
But I couldn't two-time Frankie
For that chick named Nellie Bly
I'm Frankie's man
I wouldn't do her wrong.

(Johnnie)

Baby, leave me here to gamble
I'll be home before dawn
Don't wait up for me, honey
Don't you worry while I'm gone

(Frankie)

You're my man
Now don't you do me wrong.

(Group)

Johnnie he wasn't too lucky
He was a losin' that night
So he tried to change his luck
With the gal who wasn't right
He's Frankie's man
But he's doin' her wrong.

(Girl)

Frankie, I don't wanna make you no trouble

Honey, I don't wanna tell you no lie
I saw your sweet man, Johnnie

He was messin' around with that
Nellie Bly

Honey, he's your man
And he's doin' you wrong.

(Frankie)

If Johnnie's out cheatin' with Nellie
Then I'll have to do him in
'Cause he's my man
But he's doin' me wrong.

(Group)

Frankie went out to find Johnnie
She wasn't lookin' for fun
In her sweet dainty little hand
She was totin' a forty-four gun
To shoot her man
'Cause he was doin' her wrong.

(Group)

Frankie looked into the barroom
Right there in front of her eye
There was her sweet man, Johnnie
Makin' love to Nellie Bly
He was her man
She caught him doin' her wrong

(Johnnie)

Frankie, I beg you don't shoot me
They'll put you away in a cell
They'll put you where the cold winds blow
From the hottest corner of hell

(Frankie)

Johnnie, you're my man
But you're doin' me wrong

(Johnnie)

Please roll me over real easy
Please roll me over real slow
Roll me over gently
'Cause my wound it hurts me so
I was your man
I know I done you wrong.

© Copyright 1966 by Gladys Music, Inc.

•SECRET AGENT MAN

(From The CBS-TV Show
"Secret Agent")

(As recorded by Johnny Rivers/Imperial)

SLOAN

BARRI

There's a man who leads a life of danger
To everyone he meets he stays a stranger

With every move he makes another chance he takes

Odds are he won't live to see tomorrow.

Secret agent man, secret agent man
They've given you a number
And taken away your name.

Beware of pretty faces you may find
A pretty face can hide an evil mind

Be careful what you say

Don't give yourself away

Odds are you won't live to see tomorrow

(Repeat chorus).

Swingin' on the Riviera one day

Lyin' in a bombay area next day

Don't let the wrong words slip

While kissin' persuasive lips

Odds are you won't live to see tomorrow.

(Repeat chorus).

© Copyright 1965 by Trousdale Music Publishing, Inc.

•TILL THE END OF THE DAY

(As recorded by the Kinks/Reprise)
RAYMOND DAVIES

Baby I feel good
From the moment I arrive
Feel good from mornin'
Till the end of the day
Till the end of the day.

You and me we live this life
From when we get up till we go to sleep at night

You and me we're free
We do as we please from mornin'
Till the end of the day
Till the end of the day
Yea.

Till the end of the day
Till the end of the day
Till the end of the day.

I get up and I see the sun come up
I feel good, yea, 'cos my life has begun
You and me we're free
We do as we please from mornin'
Till the end of the day
Till the end of the day
Yea.

Till the end of the day
Till the end of the day
Till the end of the day.

You and me we're free
We do as we please from mornin'
Till the end of the day
Till the end of the day
Till the end of the day
Ah, till the end of the day
Till the end of the day
Till the end of the day.

© Copyright 1965 by Belinda (London) Limited. All rights exercised by Noma Music, Inc.

"I HEAR A SYNTHESIS"

{Continued From Page 42}

I think it is already an art. I don't think that because something is popular, it is any less arty, although there is still a lot of crap coming out. There are writers in the field who are taking lots of time in constructing sincere pieces of music. That is my definition of music as art.

Do you think Rock and Roll will continue to head in this "synthesis" direction?

I think the words will continue to be believable. That will become much more of a trend. There are going to be more syntheses. It is sort of a time and place thing. You get the right artist and the right synthesis and the market is ready. As a matter of fact, right now the market is ready for practically any believable synthesis. Someone could come out now with a straight classical piece with believable words, and it would go very well. I think some straight country and western is going to appear, and there is going to be more jazz on the market. That is, Ramsey Lewis's type of jazz. Pure jazz has become so far out, I think it is far out as electronic music at this point. It has got to start looking back. Of course, there will be people who will carry on with the new thing, but the main stream of jazz is going to look back a little bit more to pop music and blues for inspiration.

Do you think the fact that jazz going too far out was the reason college kids turned to folk music?

Yes, I think that might have had something to do with it. Also, I think it is the words. It is nice to be able to listen to a story in a song. Jazz got so far out that college kids found themselves unable to participate in it as performers. There used to be lots of college Dixieland band, but modern jazz got too involved to grasp unless they were in it for music. Unless they are going to devote much more time to it. On the other hand, folk music is very easy. You can make a nice sound on a guitar accompanying yourself to singing a song in about a week.

Are you a song writer?

No I am a composer. I compose music. I don't have a gift for writing words.

What would you like to do with music in the future?

I am trying to find my own synthesis. I started off playing blues, then folk. At this point, I am playing a little bit of everything. I was playing classical guitar for awhile too. I have played a little bit of everything, even Eastern music.

Are you self-taught?

Yes, I also played different kinds of percussion. I play some bossa nova, jazz, and classical. I am going to put out a record soon I think. I am negotiating now with record companies. I don't think I will do any singing. I find it difficult to sing and play at the same time. I used to sing, but I much prefer to play than sing. It will be primarily an instrumental record. □

THE BEATLES

by Long John Wade WDRC
Hartford, Connecticut

{Continued From Page 47}

latched onto one of these questions and eventually brought up the same one, phrased differently at every meeting. "What are your plans for the future? What are you going to do when it's all over? What'll happen when you split up? And the infamous "What are you going to do when the bubble bursts? In each city Fred was at the press conference. The Beatles knew the official reporters on the tour but not the local boys and girls. When the hands went up for questions, Derek, Brian or a Beatle would say, "Yes, Fred, what is it this time?" And at several conferences near the end, Derek would introduce him "Ladies and gentlemen of journalism, I'd like you to meet Fred, a teenager who has invited himself on the Beatle tour. He is here because he wanted to be. He has no credentials, is quite unofficial, he crashed this press conference, he crashes all the Beatle shows, and their hotels. He makes a good interview."



Not many newspapers caught on in the U.S., but in Canada Fred was big news. He made many newspaper columns and appeared on several Canadian network TV shows, including their version of the Tonight Show. He always said he was going to write a book about his trip. (I'm still waiting, Fred.) The peak of his Beatle crashing career came in Dallas when the Beatles, who thrive on the unusual, were inspired enough by Fred's initiative to invite him officially aboard their chartered plane for the last leg of the trip to New York, where he disappeared. So there you have the formula. Three thousand dollars, guts, gall, personality, an official looking attache case with a brick in it and of course, a Beatle tour. Let's see how many try it next time. □

PLAY GUITAR IN 7 DAYS OR MONEY BACK

In this introductory offer you get **TOP GUITARIST ED SALE's** famous 66 page secret system worth \$3.00 which teaches you to play a beautiful song the first day and any song by ear or note in seven days! Contains 52 photos, 87 finger placing charts, etc. plus 110 popular and western songs, (words and music); a \$1.00 Chord Finder of all the chords used in popular music; a \$3.00 Guitarist Book of Knowledge. **TOTAL VALUE \$7.00—ALL FOR ONLY \$2.98** SEND NO MONEY! Just your name and address, pay postman \$2.98 plus C.O.D. postage. Or send \$3.00 with order and I pay postage. (Sorry, no C.O.D. outside Continental U.S.A.—please remit with order). *Unconditional Money-back Guarantee*
ED SALE, Studio 113-H, Avon By the Sea, N.J.



NEW SECRET BAT TRANSMITTER

Now a cigarette pack spy transmitter that lets you interrupt radio programs even on cars, or lets you hear secret conversations as it transmits from hidden locations to your radio. Wireless and transistorized. Hurry...quant. limited. \$2.98 kit \$2.98
GPL Inc. 32054 Kettering Blvd. Dayton 39, Ohio

CALLING ALL MUSIC LOVERS

Want to know what makes the record business tick? Why some records are hits while others flop? What it takes to make a record get the right exposure coast to coast? Why foreign imports frequently get a better reception than records made right here in the United States? Records that are among this month's hit predictions?

Send 50¢ to:

RECORD RESEARCH
P.O. Box 103, Sharon, Mass.

BUY GO-GO NOW (WE NEED THE MONEY!)



Join the IN Crowd!
Second Issue On Sale May 10th

Platter Chatter

WEDNESDAY MORNING, 3 AM was recorded by SIMON & GARFUNKEL a couple of years ago. "The Sounds Of Silence," their hit single, came from this album. Their superb vocal harmony shines in the haunting "Benedictus." Dig the evocative imagery in "Bleecker Street" and the poetry of "Sparrow." These two young men echo in their music the voice of a new generation. (COLUMBIA CS 9049)

THAT MOTOWN SOUND is an instrumental round-up of rocking hits like "My Girl," "Too Many Fish In The Sea," "Nowhere To Run," "Can I Get A Witness," "The Way You Do The Things You Do," "How Sweet It Is To Be Loved By You," "Try It Baby" and lots more. Earl Van Dyke and the Soul Brothers really wail. You can either dance to this LP or sing along (when nobody's listening). (MOTOWN S-631)

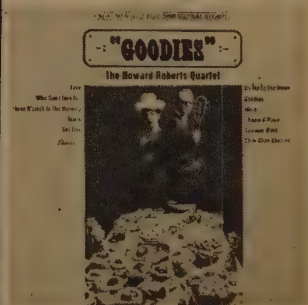
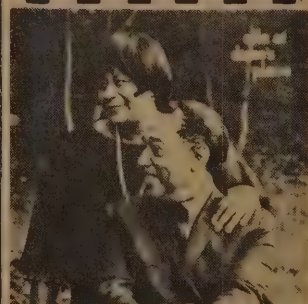
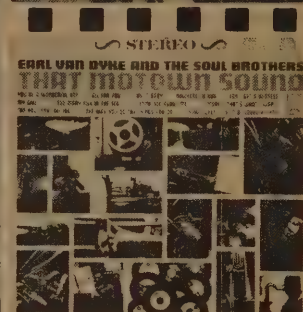
ELLA AT DUKE'S PLACE unites the incredible musical talents of Ella Fitzgerald and Duke Ellington and the gentlemen of the Ellington orchestra. It's obvious that everybody settled into a swinging groove right away. Ella sings and scats beautifully, the Duke and his men provide an impeccable accompaniment, and this album will undoubtedly become a classic, so buy it now already. (VERVE V6-4070)

HANDEL: SUITES FOR HARPSICHORD by the great Wanda Landowska is our classical record favorite this month. Miss Landowska produces a fascinating profusion of groovy sounds from her harpsichord. An informative 26 page booklet accompanies this record which is part of a Great Recordings Of The Century series. The music is really nice. (ANGEL COLH 310)

IN THE MIDNIGHT HOUR, a recent hit for Wilson Pickett, leads off this exciting R&B album. Listen to Wilson tear loose on "I Found A Love," hear him wail on "For Better Or Worse," dig "Don't Fight It," and "Take This Love I've Got" and you'll be overwhelmed by his vocal and song-writing talent. The band backing him is great too. (ATLANTIC 8114)

VIVA MARIA, The Brigitte Bardot - Jeanne Moreau movie, has a nice lively soundtrack. There's lots of Mexican-sounding trumpets and trombones and clicking castanets and plinking mandolins and even a marimba. Brigitte and Jeanne sing a couple of songs too and there's a big color photo of them on the cover pointing a machine gun at you. If you don't buy the album they'll open fire. (UNITED ARTISTS UAS 5135)

GOODIES from the Howard Roberts Quartet will groove you. Howard's supercharged electric guitar wails on "I Know A Place," "Fly Me To The Moon," "Three O'Clock In The Morning" and "Chim Chim Cher-ee." Charles Kynard takes a couple of wild organ solos and Hal, Shelly and Larry keep things jumping in the drum department. It swings. (CAPITOL ST 2400)



Subscribe Now!
...and keep it coming every month!

\$3⁵⁰ for 12 BIG ISSUES

**\$6⁰⁰ for
24 BIG ISSUES**



FREE BONUS...



LATEST HIT RECORD
featuring these
6 TOP TUNES

1. "Sure Gonna Miss Her"
2. "Daydream"
3. "Somewhere"
4. "Bang Bang"
5. "Good Lovin'"
6. "Kicks"

with every new subscription or renewal

HIT PARADER, Dept. HP-766
CHARLTON BUILDING, DERBY, CONN.

Gentlemen:

Enclosed is ☐ \$3.50 for 12 issues (one year)

☐ \$6.00 for 24 issues (two years)☐ New subscription☐ Renewal

(check one)

Please enter my subscription to HIT PARADER today
and send my FREE BONUS RECORD with the first issue!

Name

Address

City State Zip

Acclaimed in Europe...now in USA!

FREE

The garments shown here are designed from the 10 Basic Patterns you receive FREE with the course. From just one Basic Pattern you can design as many completely different garments as you like. Thus you decide all by yourself what your clothes should look like. The pictures shown only suggest some of the models you can make.



Make this dress in a few hours!



Learn to design and make lovely clothes at home...

...while you add many fashionable and beautiful garments to your wardrobe! Pay only \$2.50 for each lesson every month. Stop the lessons whenever you please.

Maud Hanser — one of the world's leading international dress designers — now introduces to America her sensational home study course, "How to Design Lovely Clothes". Whether you wish to make a career of fashion designing or dream of creating your own stylish wardrobe, this famous course gives you basic and essential training — in your spare time and in the comfort of your own home. The 12 easy to follow lessons are based on a practical "learn-by-doing"

method and you learn fast, even if you are a beginner. During the very first lesson you will make an attractive skirt. With each subsequent lesson you will design and make other lovely clothes including your own cocktail dress and evening gown. The low price for the course includes Maud Hanser's 19 Exclusive Patterns. With any one of these patterns as a base, you can design as many different garments as you like.

You become your own dress designer!

You not only learn to design and make clothes from the patterns you receive. You also learn how to make new patterns and how to cut, fit and sew the garments. Soon you can copy the new exclusive clothes you see on screen, TV and in the fashion magazines.

In addition, Maud Hanser teaches you how to alter details on the garments to make you appear slimmer or plumper, taller or shorter. She teaches you how to change the garments so that they will look as though they were created exclusively for you. Of course you will also learn needlework, measuring, fitting, pressing, knowledge of fabrics, yardage, calculating and how to select the right style.

Since you receive 19 Basic Patterns, this means that you can make heaps of clothes.

Easy to use for all sizes!

If your size is between 12 and 20 you can cut directly to the Basic Patterns. But if your measurements are not exactly within this range, Maud Hanser shows you a simple method of adapting the patterns to fit you perfectly.

Make only the clothes you choose yourself!

Of course you need only make the clothes you choose yourself, but we do recommend you to read all the lessons. In this way you will learn to make all kinds of sleeves, necklines, pockets, skirts, button-holes, linings and much, much more.

You receive Basic Patterns for all these garments:

1. Four-gore Skirt
2. Dress without waist seam
3. Jacket/Blouse
4. Skirt with Kimono Bodice
5. Chanel Suit
6. Evening Dress
7. Night Gown & Robe
8. Shirtwaist Dress
9. Slacks & Tunic
10. Afternoon Dress
11. Coat and Hat
12. Suit and Hat

Earn money by designing clothes for others!

Since you can make all sizes from the 19 Basic Patterns you receive, you can also create clothes for

others. They will be delighted and you earn money in your spare time. **SEND NO MONEY!** Pay only \$2.50 every month after each lesson arrives... Stop when you like!

The course consists of 12 lessons and includes 19 Basic Patterns. You are under no obligation of any kind, when you enroll in the course "How to Design Lovely Clothes". You can continue until you have received all the 12 lessons (including the 19 Basic Patterns)... or you can stop when you like. To get started, simply fill out the coupon below and mail it today to:



MAUD HANSER

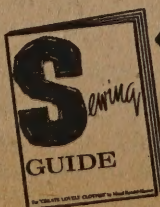
—one of the international dress designers keeps an eye on the fashions in U.S.A. and on the Continent by visiting the leading Fashion Houses. In order to keep the course up-to-date, she revises it at regular intervals. Mrs. Hanser is a former student of the Napolitano Seamstress and Dressmaker School in Paris.

**New Fashions, Inc., Dept. HP-766
Charlton Building, Derby, Conn.**

FREE: 19 Basic Patterns!

With every lesson you will receive one or more of Maud Hanser's copyrighted Basic Patterns. You can actually sew several completely different garments from any of these patterns, just by making a few simple alterations.

In addition, Maud Hanser teaches you how to combine several patterns into one garment.



FREE "SEWING GUIDE"!

As part of your introductory lesson, we will send you a FREE copy of Maud Hanser's new "SEWING GUIDE". It is illustrated with a wealth of "show-me-how" pictures. In this booklet you get quick answers on most of the questions which can arise.

New Fashions, Inc., Dept. HP-766
Charlton Building, Derby, Conn.

Please enroll me in Maud Hanser's course, "How to Design Lovely Clothes." Send me the first lesson at once and the remaining 11 lessons with one every month. For each lesson you bill me only \$2.50 plus a small mailing charge. I am under no obligation to continue the course. I will notify you by mail whenever I wish to stop.

Mrs./Miss..... (please print plainly)

Address.....

City.....Zone.....State.....Zip.....

Offer good only in continental U.S.A. and Canada. European readers please contact Wesco Publishing Co., Ltd., 3 Emperor's Gate, London, S.W.7, England.

RECORD RIOT

60 SMASH SONGS \$2⁹⁸

Featuring:

"SURE GONNA MISS HER"

"DAYDREAM"

"SOMEWHERE"

"BANG BANG"

"GOOD LOVIN'"

"KICKS"

...and many others



- Includes The Top Rock, Rhythm, Pop and **FOLK HITS**
- Music Galore For All The Current Dances
- A Complete Record Library — Amazingly Priced
- Hours And Hours Of Listening And Dancing Fun
- Makes A Perfect Party-Pak

YOU GET ALL OF THE FOLLOWING SONGS:

- | | | |
|---------------------------------------|-------------------------------------|---------------------------------------------|
| 1. Sure Gonna Miss Her | 21. Turn Turn Turn | 41. Michelle |
| 2. Daydream | 22. I Hear A Symphony | 42. Tell Me Why |
| 3. Somewhere | 23. But You're Mine | 43. Can You Please Crawl
Out Your Window |
| 4. Bang Bang | 24. Get Off My Cloud | 44. Sounds Of Silence |
| 5. Good Lovin' | 25. I'm Henry The VIII, I Am | 45. Five O'Clock World |
| 6. Kicks | 26. I Like It Like That | 46. A Well Respected Man |
| 7. Positively 4th Street | 27. Easy Question | 47. You Were Made For Me |
| 8. Run Baby Run | 28. Satisfaction | 48. Back In My Arms |
| 9. Eve Of Destruction | 29. Cara Mia | 49. Crying In The Chapel |
| 10. It Ain't Me, Babe | 30. Seventh Son | 50. Engine Engine No. 9 |
| 11. Summer Nights | 31. The Name Game | 51. L-O-N-E-L-Y |
| 12. We Gotta Get Out
Of This Place | 32. Tell Her No | 52. Help Me Rhonda |
| 13. Houston | 33. All Day And All
Of The Night | 53. I Feel Fine |
| 14. The In Crowd | 34. This Diamond Ring | 54. Come See About Me |
| 15. I Know A Place | 35. My Girl | 55. Dear Heart |
| 16. I'm Telling You Now | 36. The Jolly Green Giant | 56. The Wedding |
| 17. Girl Don't Come | 37. Baby Love | 57. Sha La La |
| 18. Do You Wanna Dance | 38. Leader Of The Pack | 58. Amen |
| 19. Long Lonely Nights | 39. Is It True | 59. You Really Got Me |
| 20. Stranger In Town | 40. The Door Is Still Open | 60. I Don't Want To See
You Again |



Amazing Offer!

10 L-O-N-G PLAYING RECORDS (45 R.P.M.)

LESS THAN 5¢ PER SONG!

MONEY-BACK GUARANTEE

HIT RECORDS, Dept. HP-766
Charlton Bldg., Derby, Conn. (No C.O.D.'s)
Gentlemen:

Enclosed is \$2.98 (cash, check, money order),
plus 25¢ for postage and handling.
Please rush me my 60 SMASH HITS.

Name

Address

City State Zip

(Please Print)



SECRETS of Teaching Yourself MUSIC

**You can learn any instrument
in your home . . . in spare time**

TEACH yourself music? Yes, you can — and you'll be amazed how easy it is! Piano, guitar, accordion, saxophone — any popular instrument — you can teach yourself to play it *right away*. It's all possible thanks to the remarkable home-study Course offered to you now by the famous U.S. School of Music.

You Learn Quickly, Easily

This superb Course shows you how to play your favorite music *by note*. You read and play actual sheet music. There are no "gimmicks" at all. And the incredible thing is that you learn so *quickly and easily*.

The secret of this rapid success is in the Course's unique, proven method of instruction. Simple, easy-to-understand instructions tell you what to do. Then, wonderfully clear pictures *show* you just how to do it. These lessons are so well-developed and effective, you actually *teach yourself*! It's so easy that even children can learn. And you don't need any special talent, or previous experience, or even special knowledge of music!

There are no tedious scales or other boring exercises to slow you down. From the very first lesson you start playing actual tunes from sheet music. As you progress, you'll be playing more and more advanced pieces. Before you know it you'll be playing your favorite music as though you've known how all your life!

Convenient and Economical

You'll also be delighted to discover how *convenient and economical* this

wonderful Course is. You learn at home, in your spare time. You go as fast or as slowly as you wish. There's no expensive private teacher to pay. You get valuable sheet music at no extra cost. And you learn for just pennies a day!

Start Enjoying a New Way of Life

Just imagine yourself playing your favorite instrument, and playing it *well*. What a thrill and sense of accomplishment you'll feel as you skillfully and confidently play popular hits . . . classical pieces . . . folk and country music . . . dance tunes — any kind of music you like! You'll enjoy a wonderful escape from the tensions and problems of everyday life. You'll win *new* friends and *new* popularity. Best of all, you'll have that warm, deep-down sense of satisfaction and self-fulfillment that comes with going ahead and really doing something you've always wanted to do!

MAIL COUPON FOR FREE BOOK

Don't go on missing the pleasures that playing music can bring into your life. Mail the coupon below right now for our **FREE 36-page book** that tells you all about the Course and shows you how *fast and easy* this unique instruction really is. We'll also send you a **FREE Piano "Notefinder."** No obligation. No salesman will call. Just mail the coupon **TODAY** to: U.S. SCHOOL OF MUSIC, Studio 27, Port Washington, New York 11050. *Estab. 1898.* Licensed by the New York State Education Department.



Here's How Others Learned to Play This Fast, Easy Way!

EXCITED — DELIGHTED — "I'm so excited, thrilled and delighted with this magnificent Course that it's difficult to 'go slowly.' Instructions are easily understood. And I enjoy the fact that I can practice and study at my own time and speed."

Clara J. Napoleon
Trenton, N. J.

PLAYS FOLK MUSIC — "I have finished college, and my ability to play the guitar really paid off there, especially since folk music has become so popular. I have played both as lead guitarist and accompanist guitarist."

Dwight Bullard
Concord, Ark.

FRIENDS ARE ASTONISHED — "Ever since I signed up for the Piano Course, I have been reaping happiness. My friends are astonished and my family happy. I will never forget all the fun I've had."

Linda Kurtz
Arlville, Pa.

**U.S. SCHOOL OF MUSIC, Studio 27,
Port Washington, New York 11050**

Yes! I want to learn to play the instrument checked below. Please send me, **FREE**, your 36-page illustrated book "Now You Can Learn To Play Music in Your Own Home." I am under no obligation, and no one will call.

Check the instrument you would like to play (check one only):

<input type="checkbox"/> Piano	<input type="checkbox"/> Steel Guitar	<input type="checkbox"/> Mandolin
<input type="checkbox"/> Guitar	<input type="checkbox"/> Tenor Banjo	<input type="checkbox"/> Violin
<input type="checkbox"/> Accordion	<input type="checkbox"/> Trumpet	<input type="checkbox"/> Ukulele
<input type="checkbox"/> Organ—	<input type="checkbox"/> Cornet	<input type="checkbox"/> Clarinet
pipe, elec-	<input type="checkbox"/> Saxophone	<input type="checkbox"/> Trombone
tronic, reed		

Do you have instrument? ☐ Yes ☐ No State.....Zip.....
Instruments, if needed, supplied to our students at reduced rates.

Name.....
(Please Print Clearly)

Address.....

City.....